

The ONLY  
Weekly Art  
Newspaper  
In the World

# The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Weekly Art  
Newspaper  
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## Mellon Buys Large Cowper Madonna

*Purchase by Andrew W. Mellon  
of Raphael for Which Duveen  
Is Said to Have Paid \$800,000  
Has Just Been Announced*

By WALTER HEIL  
in ART IN AMERICA, December

Enormous prices in the art market do not always signify the highest artistic quality. Quality is but one of the factors which determine market value. Even in our own day, which lacks so decidedly the strong and unifying stylistical feeling of former periods—a fact which enables us to appreciate equally works of art of the most heterogeneous character, such as Dutch portraits and Chinese sculpture or Medieval miniatures and French Impressionist landscapes—we are still subject to fashion in our likes or dislikes of art. Fashion, however, in itself justified, also creates an increased demand for special things and often, therefore, prices which are exaggerated from the viewpoint of real artistic value. There is, furthermore, the provenance of an art object, the fact that it comes from this or that famous collection, which sometimes leads to a valuation not quite based upon esthetic merits proper.

Considering all this, it is all the more felicitous that in this instance a large sum was paid for a master work of the very greatest importance, not only for its immaculate "pedigree" but even more for its intrinsic artistic value. We refer to the Raphael Madonna known as the "great" Cowper Madonna, which recently passed from the English owner to the Mellon collection in Washington.

It is not necessary here to enlarge elaborately on this picture, which is signed and dated (1508) and has been described in practically all the publications on Raphael during the last few centuries. It might suffice to give some of the more important data only. The painting, belonging to the last phase of Raphael's stay in Florence, marks the point where, definitely forsaking the manner of his Umbrian period, sweet in the play of lines and simple in the arrangement of planes, the artist has reached, under the influence of Leonardo, Michelangelo and Fra Bartolommeo, that rich and monumental style which made him the great master of the Italian High Renaissance. As to the history of the painting, it was for centuries in the possession of the Niccolini family in Florence, from which in 1780 it was purchased by Lord Cowper, English Ambassador to the Court of Tuscany, in whose family it remained until this year.

What we want to stress here is the significance of the entry into the country of a master work like this Cowper Madonna. When visiting Europe one cannot help being depressed at the sight of the immense treasures of inalienable works of art in the great public collections and churches. "Never will any of our public or private collections be able to compete with these galleries. It is only the refuse of past centuries which comes to America." Well, this Raphael Madonna certainly is no "refuse." It is not only an authentic Raphael—there are not more than two in this country that are without question by the master's hand—"Little" Cowper Madonna, Widener Collection, Philadelphia; Virgin and Child Enthroned with Saints, The "Colonna Altarpiece," Metropolitan Museum, New York. Two parts of the predella belonging originally to the Colonna Altarpiece are now preserved in the MacKay collection, New York, and in the Gardner Museum, Boston—but a Raphael which can stand comparison with any of his most famous pictures in the great European collections. We, therefore, have every reason to congratulate Mr. Andrew Mellon for having secured it, and ourselves for having it as a most important addition to the art resources of the country.



"PORTRAIT OF A MAN IN ARMOR"

Recently sold by the John Levy Galleries to a prominent collector in Cincinnati for \$150,000

By ANTON VAN DYCK

## DUTCH ART IS BROUGHT TO LONDON

LONDON.—Masterpieces of painting worth \$5,000,000 were aboard a dingy little Dutch steamer, the Batavier V, when it sailed up the Thames under Tower Bridge on December 11th, according to a wireless to *The New York Times*. These paintings are destined for London's greatest exhibition of Dutch art, which will be held at Burlington House early in January. While aboard the ship they were stowed in two huge wooden crates protected by cotton and wood wrappings.

Two Dutch destroyers had guarded the treasure ship until she left Rotterdam Harbor. One accompanied her across the North Sea to the British coast. All through the night a guard paced up and down on the deck above where the pictures were stored. On the journey through the London streets detectives rode with the motor truck bearing the precious paintings.

Among the pictures in this consignment are five world famous Rembrandts and Vermeers, and the "Girl's Head" from Mauritshuis Museum at The Hague.

## Ex-Kaiser's Watteau Bought by Jules Bache

"French Comedians," Formerly in  
Potsdam, Has Been Brought to  
America and Is Now in Mr.  
Bache's Residence in New York

The first of the pictures sold by ex-Kaiser Wilhelm to come to America has just been purchased by Jules Bache and is now in his house in New York. It is the "Französische Komödianten" by Watteau which was formerly in the palace at Potsdam. Mr. Bache bought the picture through Sir Joseph Duveen.

"French Comedians" belongs to the last and finest period of Watteau's career and was probably painted during or immediately after his visit to England in 1719. To this same period belong "The Dance" and Gersaint's sign board, which were also in the royal German collection, the famous "Gilles" in the Louvre and "Rendezvous de Chasse" in the Wallace collection.

## MANY RARITIES IN LOO EXHIBIT

The C. T. Loo exhibition of this year is rather smaller than its predecessors, but the elimination of minor objects in porcelain and bronze has benefited the showing and served to focus attention more forcibly on several pieces of a quality that rarely appear on the market either here or abroad. Two of the rarest and earliest sculptures on view are a pair of Yun Kang figures of the late Vth or early VIth century in which the modeling of both body and draperies has the strength and expressiveness of primitive sculpture. It is evident from the kneeling posture and outstretched hands that the figures represent donors. Two specimens of the same early period are to be found in the Metropolitan Museum, but no other comparable specimens exist in this country. It is thus scarcely surprising that the Loo figures were sold on the first morning of the exhibition.

Two other remarkable pieces in the Loo showing, a northern Wei pedestal to a Buddhist stela and a pair of massive stone doors of the later Han dynasty, were illustrated and discussed by Os-

(Continued on page 11)

## Flemish Primitives From Sigmaringen Collection Shown

*Thirty Flemish Paintings, Only  
Part of Famous Hohenzollern-  
Sigmaringen Collection to  
Leave Germany, at Drey's*

Thirty paintings, by early Flemish masters, formerly in the famous Hohenzollern-Sigmaringen collection, have been put on exhibition in New York by A. S. Drey.

"One of the principal sources from which the pictures of the princely collection came," writes Dr. Friedlaender, "was the famous collection of the architect of the town of Cologne, Johann Peter Weyer, which, like the collections Boisserée and Wallraf, was rich in Flemish and Rhenish paintings of the XVth and XVIth centuries. This collection was sold at public sale, August 25th, 1862." The majority of the pictures in the Drey collection were listed in the Sigmaringen catalogue of 1883, although there are a few which were added later. At that time the royal collector must have had the field almost to himself; it must have been possible to choose only the finest and the most representative examples of the early schools for it was not until comparatively recent years that these were eagerly sought.

Other portions of the Sigmaringen collection were acquired by Germany and will be preserved as a public treasure. The Flemish pictures which Dr. Drey has brought to New York are the only part which was sold abroad. As examples of the art of their period and place it is probable that they form the finest collection which has ever been brought to New York. It is significant that they need no bolstering up with famous names; only a few are definitely ascribed to painters whose names are known, although their quality is evident and leaves no doubt that each is the work of an excellent painter. Dr. Drey is greatly to be congratulated on the conservatism of his catalogue, a restraint which is as refreshing, as it is rare.

In addition to their high quality, the excellent state of all the pictures commands attention. Apart from the softening which they have acquired in four centuries, the pictures appear to be very much as they left their painter's hands. Neither too scrupulous cleaning nor the destructive blight of "restoration" has robbed them of the artist's touch. The collection is one which can be enjoyed without a catalogue or studied minutely with great profit.

A beautiful "Annunciation" by a follower of Rogier van der Weyden has the crisp firm line, the carefully built composition and glowing color which one associates with the best pictures of the early Flemish school. Although its actual form is unique, it is in effect a summing up of the Flemish versions of this theme. The "Madonna and Child" which is tentatively attributed to Dierik Bouts also belongs in the front rank of the painting of the period. It was formerly given to Van der Weyden and its ascription to Bouts will add to the artist's stature.

One of the most interesting pictures in the collection, a triptych dated 1473 by a Bruges artist, shows the Virgin and Child in the center panel with the donor and his wife in the wings. The Madonna is most spiritual and the contrast between her and the worldly donors is not without humor. The gentleman, who was the Mayor of Bruges, seems a little weary of kneeling although his face expresses a bored resignation. His wife is also more concerned with this world

(Continued on page 6)



## AMERICAN ART AT NEWARK MUSEUM

The Newark Museum put on view this week a group of fourteen paintings and sculptures by living American artists. All these works of art were acquired by the museum during the present year. The acquisition of these paintings is in line with the policy of John Cotton Dana, director of the Newark Museum, to recognize contemporary American art through purchase and exhibition.

Commenting on the purchase, Mr. Dana said:

"The Newark Museum does not want to create the impression among its patrons and visitors that art is an activity which has flourished only in periods other than our own. It does, definitely, want to persuade them that art is still with us in our own country and in our own time. The eyes of our American public, unfortunately, have been turned toward the art of other lands. Their purses have been opened wide for the purchase and the fashionable and expensive installation of the antique and the exotic and they have opened hardly at all to buy the art of men and women who are working here and now.

"If art is to flourish in our land it must be supported by our museums and by our rich private collectors. Acting on that belief, the Newark Museum, which is not specifically an art museum, but one of science and industry also, with very limited funds for purchases, has acquired several paintings and sculptures by living Americans each year since the public opening of its new building in 1926. This does not mean that the Newark Museum does not value the art of other countries and other times. It means, simply, that this museum wishes to concern itself with the art of today rather than the art of yesterday, and that it believes there is art now being produced in this country which is worthy of a place in any museum in America or in Europe."

The works put on view in the Newark Museum included Max Weber's "Zinnias" and "Landscape" which show this artist's potent color, the live feeling of

his line, and his unerring composition; Bernard Karfiol's "The Sailboat" subtle in modeling and in its simplicity; Glenn O. Coleman's "Coenties Slip," one of this artist's characteristic records of New York streets; A. S. Baylinson's "Still Life," a flower painting which strikes an intensely individual note, by the secretary of the Society of Independent Artists; Bernard Gussow's "Elevated Station" an interesting treatment of an everyday subject originally conceived; Ernest Fiene's "Road to the Village" a landscape poetic and yet vigorous in treatment; George C. Ault's "View from Brooklyn" and "From Brooklyn Heights" which have the precision of structure and the personal sense of color relations which are characteristic of this artist's work. All these are oil paintings. There is one watercolor, Pop Hart's "Cockfight," one of this artist's joyous and authentic records of low life in middle America.

The sculpture includes William Zorach's "Woman's Head" which shows this sculptor's sure feeling for design, and the monumental quality which he achieves through elimination of detail and with broadly defined planes; Robert Laurent's "Duck" a wood sculpture in which the sensitiveness of the artist's hand is felt in the carving; Gaston Lachaise's "Head" original in conception and modeled with subtlety and vigor; and Duncan Ferguson's "Mimi" a distinguished portrait in bronze in which portraiture and sculptural design are very successfully combined.

Among living American artists whose works have been acquired by the Newark Museum during the past two years are: Robert Henri, John Sloan, George Luks, Jerome Myers, A. W. Glackens, Samuel Halpert, Guy Pene DuBois, Gifford Beal, Augustus Vincent Tack, Alice Morgan Wright, Niles Spencer, Joseph Pollet, Hunt Diedrich, Will Shuster, Chester Beach, John Flanagan, C. P. Jennewein, Trygve Hammer and many others.

The museum was aided in acquiring these paintings and sculptures by a number of friends of American art, including Mr. and Mrs. Felix Fuld, Joseph S. Isidore, and Arthur F. Egner.

## Bashford Dean, Armor Expert, Dies Suddenly

Bashford Dean, formerly curator of arms and armor at the Metropolitan Museum of Art and recently a trustee, died on December 6th in Battle Creek, Michigan. Mr. Dean was one of the greatest authorities on armor, a leader among museum men and a distinguished scientist.

Dr. Dean was born in New York City in 1867. After graduation from the College of the City of New York he devoted himself to the natural sciences and became one of the foremost zoologists and ichthyologists in America. In 1903 he joined the staff of the Metropolitan Museum, first as honorary curator and later as curator of arms and armor. The splendid collection now in the museum, one of the four principal collections in the world, was assembled almost entirely through his efforts. He was largely instrumental in securing the Riggs collection for the museum and added to that by other gifts and purchases. The installation of the collection, regarded as one of the best presentations of arms and armor in any museum, is also the result of Dr. Dean's labor.

Bashford Dean was one of the few museum men in America whose position was one of international leadership. His loss will be a severe blow not only to the Metropolitan Museum, the American Museum of Natural History and Columbia University where he had served so long and so well but to the whole museum world.

## CHICAGO MEMBERSHIP LEADS WORLD

CHICAGO.—Among the agencies leavening Chicago with its wholesome activities is the large group of citizens who are members of the Art Institute. So rapid has been the growth of this membership that it may be compared to the astonishing growth of Chicago itself. It now has the largest membership of any museum in the world, with 17,325 members, as of December 31, 1927. The nearest approach to this is that of the Metropolitan Museum of Art, of New York, with 13,690 members, as of December 31, 1927. Since the 31st of last December, however, the Art Institute has made a net gain of 675 new members, making the total membership now 18,000. When it is considered that in 1918 only 6945 persons had joined the Chicago Museum, its growth can be better realized. As may be supposed the support of all these members yields the Art Institute a considerable revenue. Only recently the Life Membership fund passed the million dollar mark and now stands at \$1,015,810. This important fund was launched in 1897 when William H. Bush gave one hundred dollars with which to start the fund. Thirty-one years later, Mr. Bush, whose business is that of real estate and who lives at 1538 North State Parkway, seeing that the Life Membership Fund had reached the total of \$999,600 paid the final \$400 that put the fund over the top, at one million dollars.

## CHARLES COLEMAN MEMORIAL EXHIBIT

The Brooklyn Museum announces a special exhibition of a group of oil paintings, watercolors and pastels by the late Charles Caryl Coleman, the eminent American artist whose death on December 5th was recently announced in the newspapers. The exhibition is on view on the third floor of the museum in one of the east galleries and opened to the public on Sunday, December 9th. It will continue through the holidays.

The museum feels that this showing is most appropriate because of the close relations that it had with Mr. Coleman. Mr. Coleman was an artist of international reputation as is evidenced by the list of museums which possess his works and by his connections with artists abroad. In this country his pictures hang in the Brooklyn Museum, the Buffalo Fine Arts Academy, the Detroit Institute, the St. Louis Museum and the Louisville Museum of Fine Arts. He was a member of the National Academy of Design, the National Arts Club, the Players, and the London Arts Club and an Associate member of the Newspaper Artists' Association and the Order of the Loyal Legion.

Mr. Coleman's residence was the island of Capri for the last fifty years. However, he made several visits to the United States during this time. As a young man he returned from Italy to

take part in the Civil War as a Union soldier. In 1866 he returned to Europe and painted in London, Paris, Rome and in the Villa Narcissus, his home on the island of Capri.

The pictures shown by the museum comprise religious subjects for which he was famous, as well as a group of watercolors and pastels of the eruptions of Vesuvius. He was interested in catching the various atmospheric effects and changes made by the volcano on the clouds and on the surface of the Bay of Naples. Also in the exhibition are many other works illustrating the charm and beauty of Italy.

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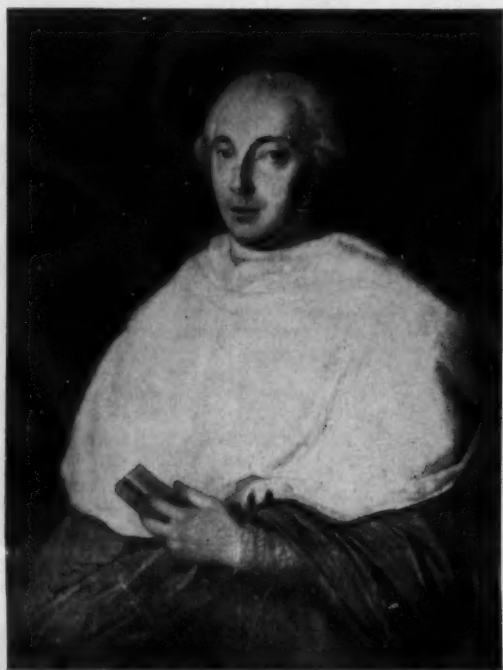
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## JAVANESE BATIKS AT BROOKLYN MUSEUM

The exhibition of Javanese batiks which was opened at the Brooklyn Museum on Saturday, December 1st and will continue until December 31st is an interesting collection of 38 pieces lent by Mr. Paul E. Vernon, a paper manufacturer living in Brooklyn and a world traveller. He has shown himself a collector of discriminating taste as all the pieces he has lent for display have highly satisfactory textile designs and remarkable color.

The types of pieces shown are sarongs, slendangs and kapalas. The first are long rectangular pieces which are wrapped around the body, the second narrow rectangular pieces worn by the women over the head as a scarf or to carry babies or bundles and the third, square pieces worn as turbans chiefly by the men. Each of them is an example of highly individualistic work and they are so highly prized by the natives that they are considered excellent security in the pawn shops, just as jewelry is considered in occidental countries. Mr. Vernon found that he could obtain better examples by visiting the pawn shops than he could from the regular stores and for that reason many of the examples shown bear the purple pawn tickets.

As Java is a hot country and the natives work in the fields raising coffee and sugar, the batiks must be dyed with the very best vegetable dyes to withstand the glare of the sun and frequent washings.

The designs are intricate and beautiful. Many of them are traditional, some are variations of standard patterns and some are original with the worker. From the colors used one can tell in what part of Java the batik was made. For instance, from Djocdja and Solo come batiks in rich tones of brown and tan and deep indigo blues; from Pekalongan, cream and blue, and from Samarang, the batiks done in a variety of colors. Batiks were introduced into Europe in the XVIIth century by the Dutch East India Company and since then have been very popular.

The Javanese desiring to make a batik follows the method used since prehistoric times, except that the cotton foundation used now is probably imported from England or Holland whereas in former times it was always homespun.

The first step is to boil the cloth in oil. This gives it a creamy color and a soft texture, almost like kid. Next the cloth is put on a frame and the pattern drawn in with a pencil or a piece of charcoal. After this comes the dyeing and before each color bath, those portions of the batiks which are to resist that color must be covered with liquid wax. For this the native uses a tjanting—a cup or reservoir of metal or bamboo

## SUN ENTERTAINS AT LUNCHEON

Women active in the art and antique world were entertained at a luncheon given by the *Evening Sun* at which Miss Eleanor W. Stanton, Women's Editor, acted as hostess, at the Ritz Carlton Hotel on Tuesday last.

About seventy women, including prominent art and antique collectors as well as women conducting art and antique galleries, were present. After a delightful luncheon Miss Stanton in a brief address stated that the purpose of the gathering was to bring together people with the same interests, who, as so often happens in New York, may live and work next door each other without becoming acquainted.

Mr. Walter Pach was asked to "justify his recent book *Ananias—the False Artist*," which he did in lighter mood to the interest and amusement of his audience.

Those present included: Miss Margaret Sherwood, Mr. Walter Pach, Miss Helen Josephy, Mrs. William T. Walker, Miss Virginia Hamill, Mrs. Blanche Bostwick, Mrs. Ebenezer Mack Treman, Mrs. Chester Dale, Miss Florence S. Bass, Mrs. William H. Gardiner, Miss Blanche Underwood, Mrs. Frances R. Wellens, Miss Belle da Costa Greene, Miss Ethel A. Reeve, Miss Frances T. Miller, Miss Helen Hackett, Mrs. Averell Meigs, Mrs. Katherine P. Studdiford, Miss Helen G. Hammond, Mrs. Agnes Foster Wright, Mrs. Amy Sommers Phillips, Miss Adeline de Voo, Miss Elizabeth Dick, Mrs. Pola Hoffmann, Mrs. Justine Elliott Millikan.

Miss Margaret I. Hutchinson, Miss Amy Ferris, Mrs. H. E. Brewer, Mrs. James C. Rogerson, Mrs. Beatrice Baker, Miss Lucy D. Taylor, Miss Jane White Lonsdale, Miss Gertrude Brooks, Miss Anna Barringer, Miss Nancy McClelland, Mrs. Elsie Sloan Farley, Mrs. Jessica Boss, Mrs. Francis G. Wickware.

Thomas C. Devine, Baron John H. Von Eyssenhart, E. O. Petersen, Miss Martha Coman, Miss May Bass, Miss Katherine Sargent, Miss Helen Billau, Mrs. Catherine Chase, Mrs. Anna M. Phillips, Mrs. Kenneth Torrance, Miss L. Wittler, Miss Gloria Finck, Mrs. Mary Buel, Mrs. Phillips B. Robinson, Mrs. W. P. Robertson, Miss Bertha Schaeffer, Miss Mary Louise Wickes, Miss M. Vandegrift, Mrs. Henry V. Weil, Miss Helen Beique, Miss Mary C. O'Brien, Miss Elisabeth Brown, Miss Rosine Peyser, Miss Cecile H. Ettlinger, Mrs. Olive Chapin Lawson.

with a pipe attachment out of which the wax runs on to the batik. After it has received the dye the wax must be removed with hot water. This process is repeated for each color used.

It is a process requiring so much time and such great skill that it is small wonder the batiks are highly prized.

## TAFT COLLECTION CAMPAIGN LAUNCHED

CINCINNATI.—Much interest has been aroused in Cincinnati by the launching of the campaign to raise the \$2,500,000 necessary to obtain the Taft collection of old masters of painting and to establish the Cincinnati Institute of Fine Arts, reports the *Enquirer* of that city.

We hear much talk of the relative value and greatness of these masterpieces of paint. Painting seems to fill the eyes of most people, and for that reason the public must not be unmindful of one of the greatest, if not the greatest, features of this collection—that is the Tafts' assemblage of Chinese porcelains. Of all the possessions that are placed before us the Chinese porcelains of the Taft collection are the most precious. They can never be duplicated again, and some of them are the only known examples in the world. What is more, collectors of Chinese porcelains began acquiring specimens in the market one hundred years or more before some of the masterpieces of paint were produced. Long since these examples have found their permanent homes in museums, and will never again come on the market. Such perfect examples as we encounter in the Taft collection are not even found in many of the finest collections.

The Taft collection is the third greatest collection in America and the fifth greatest collection in the world. It is rich in perfect and priceless examples of the K'ang-hsi period which was considered the greatest period in Chinese porcelains.

The fact is that from the standpoint of beauty and antiquity it is a regal collection. A few of the examples come from Imperial Chinese collections, such as the marvelous apple-green crackle jar, of which there is not another known example in the world. It is particularly rich in examples of powder blue; the blue used in decorating these specimens is known as the Mohammedan blue, which is blown on to the forms, making it the more valuable.

There are three particularly fine specimens of five-color decorations on black, yellow and green grounds. The collection contains priceless and perfect specimens of peachbloss. One of these large bottles, called the Hunter Bottle, is probably the only notable example of its kind in existence. This is also probably true of two examples of Sang de Boeuf. These are two bottles that are perfect mates. It is most unusual to find two pieces that are perfectly matched in the same collection and this fact increases their value many times, and each in itself is worth a king's ransom.

I remember seeing, on one of my visits to this collection, two magnificent egg-shell lanterns, in perfect state, exquisitely decorated and of elaborate workmanship. We are told that no finer specimens than these exist today.

Two of the most widely known and famous examples are a pair of Hawthorne ginger jars. These are painted in the most brilliant blue of the K'ang-hsi period, with branches of the wild plum spread upward and downward on the side of the jar and with a background of exquisite blue painted and lined so as to resemble the cracking ice.

Of all the porcelains in the Taft collection those marvelous examples of single-color glaze will probably give the greatest delight to the people because their colors glow like a flame; their brilliancy, their luster, their exquisite transparency will be a source of constant delight to the eye.

## TOLEDO REPORTS LARGE ATTENDANCE

TOLEDO.—Blake-More Godwin, director of the Toledo Museum of Art, announces that 8,684 more children and adults visited the museum the first eleven months of 1928 than during the entire twelve months of 1927.

The total attendance for the preceding year was 158,158, while at the end of November this year the total attendance since the beginning of the year was found to be 166,842.

## LLEWELLYN ELECTED TO ACADEMY POST

LONDON.—The Royal Academy apparently has been made safe for classic art for another term by the election, on December 10th, of Sir William Llewellyn to the post of president, vacated through the death of Sir Frank Dicksee, *The New York Times* reports. The names of Sir William Orpen, Sir Edwin Lutyens, Sir Frank Short, Sir Reginald Blomfield and Sir D. Y. Cameron were also considered.

Sir William might be described as distinctly conservative. He is also held in high favor by the royal family.

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## C. A. PLATT ELECTED BY ROME ACADEMY

Charles A. Platt, architect, was elected president of the American Academy of Rome at the annual meeting on December 11th, at 101 Park Avenue, *The New York Times* reports. Mr. Platt succeeds the late William Rutherford Mead. George B. McClellan was re-elected first vice-president, C. Grant La Farge was made secretary, and William A. Boring treasurer. William Mitchell Kendall was elected second vice-president to succeed Mr. Platt.

New members of the board of trustees, elected for terms of three years, are Newcomb Carlton, president of the Western Union Telegraph Company, and Louis Ayres, architect. From among the fellows of the academy Eugene F. Savage, painter, was elected a member of the executive committee and C. Paul Jennewein, sculptor, and Ralph E. Griswold, landscape architect, of Pittsburgh, were chosen members of the council of the academy. Herbert Adams, sculptor, and Professor John C. Rolfe of the University of Pennsylvania also were appointed members of the executive committee.

## EMIGRES LOSE SUIT FOR RUSSIAN ART

BERLIN.—The effort of the Russian émigrés to regain possession of the art objects which they claimed as their property and which were brought by the Soviet to Berlin for auctioning, came to naught when, on December 11th, the court revoked the injunction made a month ago preventing the sale, reports *The New York Times*.

The court in handing down the decision recognized the Russian nationalization decree of 1920 which provides for state seizure of the property of all citizens who have fled beyond the borders. The works of art in question came under that category, the court said.

When the auction was opened at Lepke's rooms early in November, Prince Dabrischa Kotromanitz, pretender to the Croatian throne, obtained, after repeated attempts, an injunction to prevent the sale of two paintings. The next day a number of other Russians obtained similar rulings and in all about 100 valuable pieces were withheld from the auction, which attracted international attention. Though six Gobelin tapestries had

been sold before the injunction could be served, the court seized the money paid for them and held it in escrow. Now the other pictures and pieces will be delivered to the Russian Embassy here and will probably be sold privately through Lepke's.

The quick action of the court is believed to be due to the fact that the Soviet Government was the plaintiff in the case. The Russian Government explained, when the auction was first announced, that the collection, which was sold for nearly \$1,000,000, represented duplicates of pieces in Russian museums or pieces which could easily be spared without affecting the completeness of the Soviet collections. The funds obtained from the auction will be used to maintain the numerous museums, the Soviet says.

The ruling states that German laws protecting private property do not apply to the case and the judges are not in a position to pass judgment on the sovereign acts of the Soviet Government concerning her citizens.

The émigrés will be obliged to pay the costs of the hearings. An appeal to a higher court is unlikely.

## BINNS MEDAL WINNER ANNOUNCED

The Charles Fergus Binns Medal for Excellence in Ceramic Art has been awarded for the year 1928 to Frank Graham Holmes, art director and designer for Lenox, Incorporated, of Trenton, New Jersey.

## HIGH DUTY ASKED ON PERSIAN RUG

CHICAGO.—A new treasure to be added to the rare things in the Lake Shore drive mansion of Mrs. Rockefeller McCormick is a rug that belonged to a shah, to a tsar and to an emperor in turn.

The arrival of the rug in Chicago has been delayed by the United States government, which demands \$80,000 duty, says the "News." Mr. McCormick has declined to pay it, because of the rule that exempts certain objects more than one hundred years old from duty. Mrs. McCormick plans to carry the matter to the highest courts.

Mrs. McCormick recently paid \$120,000 for the rug in a London auction sale after a spirited contest with another bidder, who Mrs. McCormick discovered too late was her brother, John D. Rockefeller, Jr. The rug will rank with the gold dinner service that Napoleon once gave to his sister in Italy and the emerald necklace that belonged to a queen, as one of Mrs. McCormick's rarest treasures.

The rug was said to have been woven in Persia for the Shah centuries ago. Many years later it was sent as a present to the Tsar of Russia, where it softened the footfalls of Peter the Great in the Winter Palace in St. Petersburg. Then the rug was given to the Austrian Emperor as a gift to curry favor when Austrian aid was needed by Russia. Finally it appeared in the art marts of London.

## CASA DE VELAZQUEZ OPENED IN MADRID

MADRID.—In the presence of King Alfonso and a distinguished company which included over 200 eminent French personages that arrived especially for the purpose, the Casa de Velazquez was opened in Madrid.

The Casa de Velazquez is destined to be the home of artists and scholars coming from France to study Spanish art, something similar to the French Academy in Rome. The idea dates from 1916, when the Institute de France sent a mission to Spain to show that the turmoil of war did not arrest the cultivation of art, science, and letters. Spain returned the visit, and as a result of these amenities, there arose the idea of the Casa de Velazquez. King Alfonso warmly approved, and the Spanish government presented to France a magnificent site on the grounds of the Moncloa Park, overlooking the snow clad peaks of the Guardarrama Mountains, a favorite background of Velazquez' royal portraits. The Madrid municipality presented the sculptured doorway of the Oñate Palace, which was one of old Madrid's finest ancient buildings, and had to be pulled down to make room for modern traffic.

Building operations started in 1921, financial conditions in France being responsible for several interruptions. The edifice, the cost of which will probably exceed twenty millions of francs, is a very happy interpretation of the style of the first half of the XVIIIth century, in which Velazquez lived. Some of the finest buildings in Madrid date from that period, chief among them being the Town Hall and the Foreign Office. The two elegant towers rise in their pleasant surroundings, a landmark of art and international goodwill.

The Casa de Velazquez will be managed by a committee presided over by the permanent secretary of the French Académie des Beaux Arts, Monsieur Widor. Among the delegates that came from Paris for the opening ceremony were Marshall Petain, several cabinet ministers and under-secretaries, and the leading artists, scholars, and directors of learned societies. On the Spanish side, the prime minister headed the entire abinet, and the Duke of Alba was among the many noblemen and art scholars present. E. T.

## IMPORTANT BELLINI FOUND IN LONDON

LONDON.—One of the most important finds of modern times has just been made by Mr. Percy Moore Turner of the Independent Gallery, London. It concerns a "Madonna and Child" by Giovanni Bellini, already named by Baron van Hadeln, the great authority on Venetian painting, the "Madonna del Baldacchino." In every detail, the work is a great masterpiece. The expression both of the Mother and the Child is of rare sensitiveness, the painting of the draperies and of the brocade canopy is exquisite, while the characteristic landscape winding away at the back of the picture is full of charm. It is a supreme accomplishment by a supreme artist, and a most valuable addition to the world's treasury of art. L. G. S.

## UNUSUAL EXHIBITION OF SCULPTURE

by

MALVINA HOFFMAN, A.N.A.



THE first one-man exhibition given by Miss Hoffman in several years will be held at these galleries

DEC. 15 to JAN. 5

These include her latest work, reflecting her impressions of the Orient.

Illustrated at left:  
"Hindu Incense Burner"

## EXHIBITION OF PAINTINGS

Twelve Scenes from the Life of Christ

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MR. CORNWELL also is just returning from a period of work and study abroad—these canvases being the outcome of his sojourn in the Holy Land.

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## Van to Collect £5,000,000 Worth Of Pictures

LONDON.—According to the London *Daily Express* armed men were concealed inside a specially constructed motor-van which left London on November 26th to collect £5,000,000 worth of art treasures from public galleries and private collections for the great exhibition of Dutch Old Masters that is to be opened on January 4th at Burlington House. It will be the most wonderful collection of foreign pictures ever exhibited in London.

These priceless art treasures, and many others, will be brought to Burlington House by road and guarded day and night by picked men armed with revolvers. Police co-operation has been arranged for additional protection at every place of call.

The motor-van has been fitted with special springs and large balloon tires to avoid vibration. A padded case has been made to measure to take every one of the pictures, so that none shall be damaged on the journey.

There will be about 300 oil paintings in the collection, and a large number of Dutch etchings, as well as a remarkable display of Dutch silverwork of the XVIIth century. The Rembrandts alone—no fewer than forty in number—are valued at nearly £2,000,000.

When the motor-van, with its armed guards, set out from London it went direct to Scotland. The famous Rembrandt, "Man in Armour," which used to belong to Sir Joshua Reynolds, was collected from the Glasgow gallery, and other masterpieces were collected at Edinburgh and Aberdeen.

A westward route was then followed back to London, and stops were made at the country seats of dukes and other peers and at the homes of noted art connoisseurs to pick up the Old Masters one by one.

Not for one moment will the art treasures be left unguarded. While some of the guards are sleeping, the others will be keeping watch and ward over the pictures. When they arrive in London they will be stored in the vaults of Burlington House, where another armed guard will be on duty.

It will take three weeks to escort all the pictures to London. The exhibition will be open until March 9th.

## REMBRANDT TO BE SHOWN IN LONDON

LONDON.—The Burgomaster and Aldermen of Amsterdam have decided to accede to the request of the Minister of Public Instruction to allow Rembrandt's famous picture, "The Jewish Bride," to leave the country for exhibition at the Netherlands Art Exhibition in London, reports *The Daily Telegraph* of London.

The special commission appointed for the purpose has decided that the present condition of this work does not preclude such a step, providing the necessary precautions are taken.

Much correspondence has recently been appearing in the Dutch Press opposing the transport of this picture to London for exhibition purposes owing to the risk involved.

Mr. A. C. R. Carter writes: "Along with the large pictures of the 'Prodigal Son' in the Hermitage Gallery at Leningrad this picture of 'The Jewish Bride' is considered to be one of the last works painted by the master before he died on October 8th, 1669, in his 65th year. When one thinks of Rembrandt's loneliness and sorrow, this Jewish Bride is a marvel of swan song in painting because it depicts an unforgettable memory of happiness with his beloved Saskia. The bride is not alone in this composition as the title would seem to convey, but she is standing proudly by her husband, who tenderly embraces her."

"The painting of the whole picture shows no sign of decay of power, and for this reason the loan of it to England will be welcomed by every devout lover and ardent student of Rembrandt's art. It should be added that the last figure in the date which Rembrandt signed on the canvas is missing, but the year intended is held to be 1668."

## ITALIAN CUSTOMS SEIZE A TIEPOLO

LONDON.—A painting by Tiepolo, belonging to Count Caiselli, and valued at £10,000, has been confiscated by the Italian Customs authorities in the course of an attempt clandestinely to export the picture, which had been disguised with a false paper front, reports *The Daily Chronicle* of London.

## Grand Central Discovers American Art Center

The Grand Central Art Galleries announce that from the point of view of per capita ownership of works of art Aurora is now the art center of the United States. In this city of less than fifty thousand people, a greater percentage of the population own valuable works of art than is the case in any other town in the country. Each year the people of Aurora attend the exhibition held there under the management of the Grand Central Galleries. And they do not come merely to look at the pictures; they come to buy both pictures and sculpture by well known American artists. Nor is their buying done entirely from the viewpoint of the collector. They select things suitable for their homes, not only examples of modern art but things which

have decorative value as well. And when this yearly exhibition closes it is always found to have been one of the most successful in the entire country. Over a period of ten years interest has not flagged nor are there any signs to indicate that a saturation point has been reached.

The Aurora Art League, which sponsors these yearly exhibitions, was organized early in 1919, and from its beginning up to last year was under the presidency of Mr. James M. Cowan, a man whose vision and hard work have done much toward giving the city of Aurora her present position in the art world. When Mr. Cowan resigned last year, Mrs. David B. Piersen was chosen president.


## HAWTHORNE PAINTING REPORTED LOST

The Grand Central Galleries report that a painting by Charles W. Hawthorne, entitled "Portuguese Madonna" and measuring 48 inches by 60 inches, was lost during the month of November somewhere between Aurora, Illinois, and New York. Any clues which would help them in locating this picture will be appreciated by the Grand Central Galleries.

## DOSSENA TRIAL IN JANUARY

Trial of the suit of Alceo Dossena against the dealers who bought his sculpture has been postponed until January. Dossena claims that the thirty pieces which he has made for them during the past ten years have been paid for in part only. No further list of his work has been given out.

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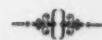
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## Rare Chinese Art in Loo Exhibition

(Continued from page 1)  
vald Siren in *The Burlington Magazine* this fall. The carved pedestal, one side of which we reproduce in the present issue of *The Art News* has four panels of illustrative reliefs and a big rectangular mortice in the centre which indicates its use as support for a stele. The detailed description of this piece, by Mr. Siren, which is of considerable interest, we print below:

"The decoration of the front side offers certain traditional elements but is nevertheless a quite original conception. In the middle part is a *cintamani* (the sacred jewel) in the shape of an incense burner, carried by a *yaksha* and guarded by two huge lions of a very strange appearance, particularly when seen in full face, as is the case with the one on the left. No more marvelous lions have ever been created, and they are indeed convincing proof of the fact that the Chinese sculptors had a very faint idea of what a lion really looks like. They are the most imaginative and amusing feline dolls, with dragons' feet, enormous



BUDDHISTIC BASE OF A STELE, CHINESE, VITH CENTURY  
Exhibited by C. T. Loo at the Wildenstein Galleries

manes which almost take the character of wings, heads resembling *fao-fieh* masks, and three-lobed tails. For the

rest this face of the plinth is filled with strangely conventionalized flowers derived from the Indian lotus and, at the

ends, with two agitated figures which probably represent guardians or *dvapalas*.

"The three other faces of the same stone are covered with illustrative reliefs, the motives of which are no doubt taken from the *Vessantarajataka*, though treated in a very free and naive fashion possibly suggested by some popular Chinese transcription of this classic legend. The first of them represents the Prince Vessantara giving his chariot to the four Brahmins (who already have received his elephant). They are the most hideous half-naked old creatures, whereas the prince is represented as a dignified Chinaman, and his wife is a noble lady.

"In the two other scenes are represented some episodes of their life in the forest after he had given his children to the Brahmins, and they were exposed to the mercy of the wild animals. Characteristically enough, the main interest of the artist has been centered on the representation of animal life in the wilderness. The human figures appear quite perfunctory at the side of the large and well characterized animals, a fact which also makes it more difficult to identify the scenes in detail. There can, however, be no doubt that it is the description of the successive adventures of the prince and his family among the tigers, bears, snakes, and apes, which all are intensely alive, and reaching a size which

(Continued on page 7)



Two Ming Bisquit Shrines glazed in peacock blue and aubergine. Pottery Goddess glazed in aubergine, peacock blue and gold tones. Both Ming Dynasty, 1368-1644 (15th Century)

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HEAD OF BUDDHA IN GREY STONE. PRE-KHMER PERIOD  
Included in the C. T. Loo Exhibition at the Wildenstein Galleries

### Rare Chinese Art in Loo Exhibition

(Continued from page 6)

far exceeds that of the human figure. Though the motive is Buddhist, even this piece is thus an example of the general fact that the Chinese artists of this early period were much more advanced in the representation of animals than in the characterization of human beings. The executing artist has not been of a very high order, and his naiveté in drawing the landscape with the conventional trees and wave-like mountains is practically undisturbed by any observation of nature, but does not prevent him from catching the character of each beast and from giving it that nerve and swiftness of movement which is the dominant feature in a tiger, a snake, or a monkey."

The massive stone doors of the later Han dynasty, which probably come from a tomb, we are unfortunately not able to illustrate. However, Professor Siren has described these in considerable length:

"Both doors are covered with flat reliefs representing animals and birds. On one door is the Tiger of the West, on the other, the Dragon of the East, above, on both doors are two large cranes lifting up fishes in their beaks. Lower down are some plumed pheasant birds and at the lower edge of the doors a man and dog hunting stags. The symbolic significance of these motives is evidently of the same Taoist order as that of the decorations on so many of the bronzes and vases found in the Han tombs. The style of the animals and birds is also of a rather primitive nature. The decorative effect is quite strong and is not obtained merely by the low relief but also by covering the ground as well as the animals with a

(Continued on page 14)



FIGURE OF ASCETIC BUDDHA IN DRY LACQUER. TANG PERIOD  
Included in the C. T. Loo Exhibition at the Wildenstein Galleries

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## EXHIBITIONS IN THE NEW YORK GALLERIES

WHEELER WILLIAMS  
CLO HADE  
MORTIMER J. FOX  
Ferargil Galleries  
Until December 23

Wheeler Williams' first one man show in America is now open at the Ferargil Galleries. His sculpture is not unfamiliar here, although only a few pieces have been shown. During the past six years he has been working in Europe, chiefly in France, where he has been widely recognized.

In celebration, perhaps, of his return to America he has arranged for this exhibition, making his bow after the grand tour. Nearly thirty pieces, portraits, figures and animals, are shown and there are bronzes, marbles and terra cottas in the group.

The sculpture itself seems to present the evidence of an internal conflict; there are contradictions in it almost as though two men had been at work. In some of the sketches and smaller pieces, notably the sketch for a decorative figure which we illustrate here, there is a freedom and strength which the larger and more important figures lack. In these the sculptor seems to have become self-conscious, to have followed a set plan so carefully that dryness results; and, when he has modeled splendid sculptural bodies it is disappointing to find him adding piquant, sentimental faces and delicately crooking his ladies' little fingers. These things would be less annoying if the rest were not so good but in almost every piece there is something of the quality which distinguishes the sketch we illustrate.

Paintings of flowers by Clo Hade are shown in the middle gallery at Ferargil. They are cheerful in color, nicely patterned and well painted.

Mortimer J. Fox, who is reported to have given up banking to paint, shows twenty-eight landscapes in oil. Most of these are small in size and modest in aspiration.

NANCY DYER  
H. ANTHONY DYER  
Macbeth Galleries

The Macbeth Galleries are now holding a father and daughter exhibition in which papa does the picturesque spots of Europe and daughter the humanity. Although comparisons of members of the same family are perhaps invidious, we must state that Miss Dyer has the livelier talent. Dyer, pere, is content with recording what he sees in the way of European sunsets, mountains and rose-grown cottages with photographic accuracy. Daughter remarks with an engaging humor such Parisian specimens as old women going to market, anxious garçons, be-aproned French school children and expatriated Americans imbibing consolation chez le Jockey.



"SKETCH FOR A DECORATIVE FIGURE" TERRA COTTA  
By WHEELER WILLIAMS

Included in the sculptor's exhibition at the Ferargil Galleries

ROBERT HALLOWELL  
Rehn Galleries

Mr. Hallowell, who in the last few years has achieved a considerable vogue as a watercolorist, has evidently set himself resolutely to the conquest of new worlds. Last year, when he exhibited at the Montross Galleries, there was a small group of oil paintings, pointing to new ambitions. This year, at the Rehn Galleries, the watercolors are relegated to the back room and the major part of the show is devoted to Mr. Hallowell's conquests of oil paint. The nineteen paintings on view, bright and high keyed like the watercolors, show considerable progress over the works in the same medium shown last year. Mr. Hallowell is just modern enough to be in vogue, but not experimental enough to be difficult. Landscapes, figure subjects and a few still lifes make up a varied exhibition, in which "Knitting," is the most successful work.

XVIIIth AND XIXth CENTURY  
COLOR PRINTS  
Keppel Galleries

The most famous masters of the English color print and some intriguing, if less familiar practitioners of the art in France make a gay exhibition at the Keppel Galleries. Alken, Pollard, Wolstenholme and Rowlandson are outstanding figures in the British group, which is devoted largely to the joys of the hunt and quaint views of XVIIIth century London. By Pollard, who made what might be considered an illustrated history of the coaching era, is a magnificent depiction of the Departure of the Royal Mail from the General Post-office, London. Also by this artist is a colorful "Easter Morning Hunt," and several spirited scenes at Epsom. Alken, always outstanding in brilliance of tone and crispness of draughtsmanship, is represented by a series of game shooting prints. By Wolstenholme, also famous for his hunting subjects, is a print entitled "Coursing." There are several attractive prints by less generally familiar (Continued on page 9)



Pair of finely modelled  
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A rare collection of Early English Porcelain at the Vernay Galleries comprises many specimens suitable for Christmas gifts in tea, coffee and dessert services, plates, vases and bowls, as well as many of the charmingly modelled figures and groups in this collection.

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## EXHIBITIONS IN THE NEW YORK GALLERIES

## FERARGIL GALLERIES

(Continued from page 4)

artists, among them Boyes' "Club Houses on Pall Mall," and Parke's "Attack on Algiers." Rowlandson's "A Sudden Squall in Hyde Park," naturally stands alone in the English group for spirited drawing and brilliant caricature.

Perhaps the most amusing subjects in the French group are several hunting subjects by Delpech which are less literal than those of the English artists, but equally spirited. Cazenave's illustrations of *Monsau Colibert*, throughly in the XVIIIth century spirit, form an interesting series. All are proofs before the letters. Gendall's "Andely" and "Mouth of the Seine," done in the 1820's have a charming Victorian flavor blended with their distinctly Gallic touch, while Lami's "Le Faubourg St. Honore," Chalon's "La Dame du Café," and "Le Marchand de Brioches," making charming commentaries upon the Parisian scene of the period.

PETER ARNO  
Valentine Galleries

The Valentine Galleries are taking a brief vacation from their customary showings of French art and have hung their walls with drawings by Peter Arno, the majority of which have previously

regaled readers of *The New Yorker*. Many of Mr. Arno's choicest comments on human foibles are included in the showing, but one regrets that the symbolic Whoops sisters are so slimly represented. Mr. Arno's talent is a happy synthesis of the literary and the linear. This group showing reveals rather forcibly that the essence of his caricature lies in the happy use of the exaggerated curve.

FRANK O. SALISBURY  
MAJOR A. RADCLYFFE  
DUGMORE  
HENRY R. BEEKMAN  
MATILDA BROWNE  
GORDON CRAIG  
The Anderson Galleries  
Until December 22nd

The usual fourth floor exhibition at the Anderson Galleries has overflowed and all available space on both third and fourth floors is now filled. The week has been one of great activity; there have been teas, receptions and crowds of visitors.

The largest crowds, the biggest tea and the greatest number of pictures belong to Mr. Frank O. Salisbury whose eighty-nine paintings fill all of the third floor galleries and trickle out into the hall. The place of honor in his exhibition is given to a painting of "The King's Offering," a large canvas depict-

ing the installation of the Knights of the Honorable Order of the Bath in Henry VIIIth's chapel, Westminster Abbey. More than twenty portraits, among them those of King George and Queen Mary, are included.

For the rest, except for certain idyllic efforts, "The Kiss," "The Passing Dream of Childhood," and the "Song of the Bird," Mr. Salisbury displays speaking likenesses of prominent American men and women. The men are very stern and the women very sweet. And the several children are composed of "honey and spice and everything nice," presumably, although only the honey is apparent.

Among those whose portraits are shown are Andrew W. Mellon, the late Judge Gary, Alfred P. Sloan, Jr., S. Parkes Cadman, Cyrus H. McCormick, George F. Baker, William T. Dewart, Edward L. Ryerson, the Archbishop of Canterbury and several senators.

Next in size to the Salisbury exhibition is that of paintings by Major A. Radclyffe Dugmore, famous as an author and explorer. Mr. Dugmore's paintings are records of his journeys in Africa, Corsica, Ireland and Canada. The Irish, Corsican and some of the Canadian pictures are landscapes, very evidently faithful and exact. The game pictures, both in Canada and Africa, will have an immediate appeal for sportsmen and naturalists. Major Dugmore has drawn his animals with scientific fidelity

and placed them in settings which faithfully recreate their habitats.

A short exhibition but a gay one is that of Henry R. Beekman's paintings for children's rooms. Mr. Beekman uses the funny animals and dolls of the toy shops, gay in color and comical in pose, as the subject of several entertaining still lifes.

Thirty-two pedigreed and registered dogs have sat or stood for their portraits by Matilda Browne and they, or their owners, have graciously lent them to her present exhibition. The gallery is a little like a dog show in miniature but less noisy and less animated. Each picture is a study of the head, only, quite as in most portraits of humans and the dogs have none of the self consciousness which sometimes mars the portraits of their masters.

A number of sketches for *Macbeth* by Gordon Craig are shown in a small gallery and there are pastel portraits in another.

HAROLD WESTON  
Montross Gallery  
Until December 29th

Paintings, watercolors, etchings and lithographs by Harold Weston are now on exhibition at the Montross Gallery. Mr. Weston is an American who lives in France and his work has not been shown in New York for some time. He has a fine sense of color, draws with a tortuous line which seems to echo Van Gogh and paints well. In the group are several pictures which should have enduring value.

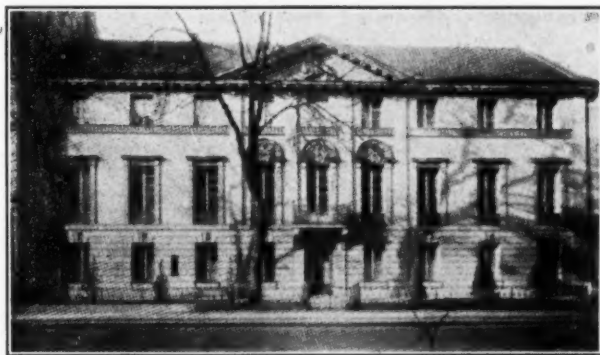
PISSARRO AND SISLEY  
AT DURAND RUELS

The quiet poetry of Pissarro and Sisley combine at the Durand Ruel Galleries in an exhibition well suited to the present lull in the exhibition season. In a group show, these artists are likely to be overshadowed by their greater contemporaries. Seen together, their gentle divergences in temperament make provocative contrasts. The Pissarro group, ranging in period from 1872 to 1900—just three years before the artist's death—have greater variety than the Sisleys, which with the exception of a "Landscape near Moret," done in 1887, all date from the seventies.

The most striking compositions in the Pissarro group are the few figure paintings in which the artist achieves a simplicity and directness of statement lacking in many of the landscapes, despite their fine atmospheric qualities. "Threshers," painted in 1893, is one of the finest of these. The landscapes, many of them painted at Pontoise, are predominantly cool in color, yet when closely observed yield pleasure by their nuances of observation. The Rouen bridge scene, with its wide panorama and many figures, shows Pissarro in one of his less happy moods.

The Sisleys, like the Pissarros, seldom achieve brilliance of color and cling with a certain timidity to a quiet horizontal. Sisley's genuine poetic feeling perhaps finds its truest expression in such a subject as "Winter Day," a delicate symphony in shivering blues and grays.

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LEFT, VIRGIN AND CHILD WITH TWO ANGELS  
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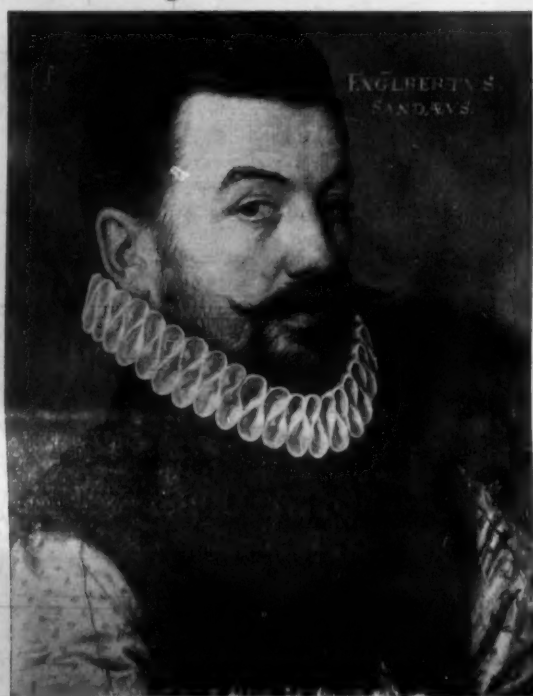
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MADONNA AND CHILD By DIERIK BOUTS (?)  
Included in the exhibition of pictures from the Sigmaringen collection  
at the A. S. Drey Gallery

### Flemish Primitives From Sigmaringen Collection Shown

(Continued from page 1)

and quite able to take care of herself in it. It was probably she who insisted that her dog be in the picture and her eyes roam in its direction from under the respectfully lowered lids.

Another triptych, one by the Master of the Legend of St. Magdalene, is more thoroughly religious. Our illustration, although it cannot suggest the glowing color of the panels, reveals something of the remote, impersonal quality of the Virgin and the greater naturalness of the leaves.

In addition to the other versions of the Madonna and Child which we illustrate, one by a Bruges artist of about 1480, one by the Master of the Legend of St. Ursula, both of which are of astonishing quality, there are several other pictures of extraordinary importance. Space will permit mention of only a few. A Virgin and Child by a Dutch artist of about 1500 is full of a rich golden light which enlivens the faces of the principal figures and attendant angels. There is a fine portrait of a man by Joos Van Cleve and one of the best portraits known by Antonis Mor. One of the most brilliant pieces of painting in the collection is "The Mourning Saints in a Landscape" by an Atnwerp master of 1520.

### DE HAUKE TO SHOW DRAWINGS

Drawings and watercolors, most of them by contemporary French artists, will be on exhibition at the De Hauke Galleries beginning today. Included in the collection, which we were privileged to see before it had been hung or the catalogue prepared, are several Pascins, a fine Maillol, a Redon, two Picassos and two drawings by Matisse. Among the other artists represented are De la Fresnaye, Vlaminck, Dufresne, Modigliani, Marquet and Gromaire.



MADONNA AND CHILD By a BRUGES ARTIST ABOUT 1420  
Included in the exhibition of pictures from the Sigmaringen collection  
at the A. S. Drey Gallery

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## BASHFORD DEAN

From The New York Times

"But you have Bashford Dean" has been the comforting answer received by many an American museum official while deprecating among European colleagues the paucity of real expertise over here. Indeed, it is doubtful if any other individual has rendered a service to American museums comparable to that of the late Curator of Arms and Armor of the Metropolitan Museum. Dr. Dean came in 1903, when Sir Caspar Purdon Clarke organized his expert staff, the first that New York had seen. In twenty-five years of unremitting endeavor, Dr. Dean raised the collection of armor from nothing to a position not so much short of the three or four great armories of Europe. While no American museum can ever rival the glories of the Renaissance armorers assembled at Madrid, London and Vienna, the collection in the Metropolitan is more useful for the historical student than any in Europe, having a wider chronological spread, a more complete representation of all periods and an incomparable richness of collateral evidence in pictures, stained glass and the like.

Dr. Dean was a curator of an unusual sort. Collecting armor was merely his hobby. Professionally he was a university professor, a distinguished zoologist. As things go, he was a rich man, speaking the language of trustees, unafraid of them, quite willing to tell them, though always genially, where they got off. They soon got off the department of arms and armor; got off cheerfully, it should be said to their credit. Dr. Dean ran the department without capitalistic advice or hindrance, and its brilliant success forms a most instructive contrast to the lagging and casual conduct of departments where trustee committees still provide censorship and expertise.

The ardent collector and the minute connoisseur were exceptionally combined in Dr. Dean. He combed the world for

rare pieces, located them when he could not buy them and though he eventually bought many of his finds, for some mysterious reason they were about as likely to come to the museum by gift as by purchase. In this unending quest, which would have engrossed the entire energy of most men, Dr. Dean never intermitted his archaeological studies. He knew the pieces as few sedentary curators ever know their treasures.

His friendly and helpful personality could not confine itself to the interest of a single museum. With advice and information he gladly served his potential rivals, private collectors, small museums. He saw the cult of old armor in America as something more important than building up his department. There never was a more accessible man, or more generous in communicating lore which had cost him pains to acquire. It was these qualities of simplicity and magnanimity which won for the museum from European and Japanese aristocrats favors which mere money would not buy. He was a practical man, and when the World War came, out of his archaeological knowledge he produced that admirable helmet which turned off many a Mauser bullet before Belleau Wood, Saint Mihiel and the Argonne. Had he loved German fashions, he could have signed himself Professor, Doctor, Curator, Major Dean.

Some four years ago he saw that his work was essentially completed and, wishing more time for his zoological studies and more leisure for private collecting, he cast about to insure his succession. When this was effected, last year, he resigned his curatorship and was elected to the board of trustees. It seemed that a career of still greater usefulness was opening before him. Nobody was better fitted to arbitrate that confusion of function between the staff and trustees which has thwarted the development of most of our art museums. He knew that for the trustees to mix up with the buying meant mediocre acquisitions at extravagant prices. In his own person he had given a brilliant example of the systematic development of a department by an expert curator.

He knew both sides of the situation—

the crippling effect upon a curator of feeling that he is disregarded because he is relatively poor and in a position of dependence; the absurdity of the delusion that a trustee's connoisseurship is in any way commensurate with the millions he may have spent for fine objects of art. And he knew all this good-naturedly and with human wisdom. No one was better fitted to show that an expert's prestige and authority have little to do with his salary.

Cut down in his vigor, with a great work completed, and perhaps a greater work before him, Bashford Dean's death is a sore blow to everybody in America who loves the scholarship of art. In scholarship our generation may see his like, but we shall hardly see it tempered with that noble generosity and friendliness which were peculiarly his.

## PORTRAITS

The annual visitation of portrait painters is now upon us. This year only the English and Americans have been largely represented in the New York exhibitions so that prospective clients have had less strain put upon their powers of selection. In other years, when Spain has entered the lists, the dashing or gloomy canvases, as the case might be, brought some confusion with them. For both American and English portrait painters are averse to either dash or gloom. Evidently their outlook upon life, marred though it may sometimes be by sitters, is on the whole a cheerful one and their canvases are excellent reflections of material success.

All signs seem to indicate that, beginning with the XVIIIth century, art and portraiture secured a legal separation if not an actual divorce or annulment. Probably it is only the stupid reactionary who remains in ignorance and insists upon comparison between Van Dyck's followers and his predecessors. Or even between contemporary artists and portrait painters. Such a man, if he still persists in his aberration, should free his mind of illusion. A separate shelf can be conveniently provided for portraits and there, undisturbed by art, which is sometimes unrefined, they can be displayed to advantage and their superiority even to hand colored photographs demonstrated.



"FRENCH COMEDIANS"

By WATTEAU

This painting, formerly the property of Ex-Kaiser Wilhelm, has just been purchased by  
Jules Bache of New York

## FOREIGN CORRESPONDENCE

## PARIS LETTER

Rodrigues Collection of Drawings  
Max Jacob, Poet and Painter  
Vines at the Percier Gallery  
A Few Marines by Permeke  
Varnishing Day Chez Van Dongen  
Lucien Simon's Luxembourg Panels  
The Bourdelle "Museum" in Brussels

By PAUL FIERENS

Before being sold at the Hotel Drouot, the drawings by old masters in the Rodrigues collection were exhibited for several days at the Simonson Galleries. This was the most interesting exhibit of the past two weeks. Eugene Rodrigues is a true connoisseur. Under the pseudonym of Ramiro he has written several works of art criticism, notably one on Felicien Rops. His collection shows him to be an eclectic, for it includes choice examples of Persian miniatures, illuminations of the Middle Ages, paintings, primitive drawings, and above all excellent examples of French art of the XVIIIth century.

Watteau is represented by a "Jeune dame etendue sur un lit de repos" in black and red, a vigorous and live masterpiece. On the other hand we were surprised to find an Italian landscape in red also attributed to this master, for it has the appearance of being a study from nature and Watteau never was in Italy.

Fragonard, however, was there twice and two of his works in the Rodrigues collection represent Italian villas and parks. One of these is a charming watercolor, the other a sanguine drawing which we saw in 1925 at the exhibition of French landscapes. He is also represented by a pastel of extraordinarily free and modern treatment, and by one or two sepias.

After Watteau and Fragonard comes Boucher with his voluptuous nudes and a charming *putti*, then a brilliant company of "little masters" including Claude Gillot, the teacher of Watteau, Gravelot, Oudry, Bernois, Freudenberg and about twenty others.

M. Rodrigues has collected several French portraits of the XVIth century, of which the most interesting is a "Connetable de Saint Paul," a pencil drawing heightened with chalk by Francois Clouet. Finally, one of the most precious drawings in the entire collection is a page of studies by Martin Schongauer, including a figure of a saint and a fragment of characteristic drapery.

The best drawings from the Rodrigues collection have been published and studied by specialists, but a small picture by Rubens representing "Achille plongé

dans le St. x" seems until now to have escaped the attention of the biographers of the painter and of those who have prepared the catalogue of his works. This picture should be considered in connection with a half dozen compositions in which Rubens celebrates the exploits of the Greek heroes. According to the experts, the beautiful painting in the Rodrigues collection must be closely related to the "Mort d'Achille" in the Kaiser Friedrich Museum in Berlin.

\* \* \*

We went next to the gallery of Theodore Briant to see the works of a living artist, Max Jacob. And we found again, in a pathetic "Crucifixion" something of the fervor of the primitives, although in general Max Jacob appears to be a virtuoso worthy of that great century of "petit art," that is the XVIIIth century in France. The artist exhibits chiefly gouaches, views of Paris, of Brittany and of the Midi, all showing exact observation and brilliant execution. The artist as a writer has been greatly admired by the younger generation, which considers him truly inspired. Drawing is to Max Jacob what the violin was to Ingres, but he uses it so deftly that many professional painters might consider themselves fortunate if they possessed a quarter of his talent.

\* \* \*

The young painter, Vines, who is the nephew of the celebrated Spanish pianist, Ricardo Vines, has a remarkable exhibit now on view at the Percier Gallery. By means of clear and delicate colors, this subtle painter succeeds in producing strong effects. Evidently his art is not precise. An ambitious romantic inspiration runs through his works and somewhat damages them. The forms are in movement; sometimes they are inharmonious and the painting is but a fugitive, incomplete sketch. We hope that Vines will find his equilibrium, without losing that lyrical devilry which is the charm of his twenty-five years. The artist's sense of color is personal but his "poetry" is that of another Spaniard, Francisco Bories, whose canvases we recently admired in the Salons des Vrais Independants.

\* \* \*

Constant Permeke, after James Ensor, is probably the greatest contemporary Flemish painter. He has already exhibited several times in Paris at the Van Leer Gallery, but he has never been completely revealed to the French public. The group of works which he is now showing at the Manteau Gallery do not give a genuine idea of his power. However, one may guess from gazing at the marines in the present exhibition that Permeke is a singer of the North Sea and that he is able to depict the most majestic scenes, to reveal the liberation of natural forces and of life.

We recently saw in Brussels, in the Centaur Galleries, seventy Flemish landscapes by Permeke, prodigious in their variety, of savage energy—magnificent hymns to the country which has produced so many great painters. This is why the Permeke exhibition in Paris seemed inadequate to us, even very poor. Some compensation is due us and is in fact promised for the month of February. At that time there will be shown at the Georges Bernheim Galleries works by several contemporary Flemish artists: Permeke, Gustave de Smet, Frits van den Bergh. We will then have an opportunity to speak again of this fecund and original school.

Next week we will see at the Georges Bernheim Galleries recent paintings by Max Ernst. This exhibition has been awaited impatiently by those who see in this Germanic Parisian a real force and one of the great hopes of the art of today and tomorrow.

\* \* \*

Every year, at the same time, Van Dongen holds an exhibition of his works in his sumptuous home in the rue Juliette Lamber. His varnishing reception, which takes place in the evening, is a social event. One not only sees there all of fashionable Paris—those prominent in the world of finance, art and the theatre, etc., but even representatives of the entire world. This year we noticed at the reception Prince Aage of Denmark, Mme. Cornelius Vanderbilt, the Marquis Casati, Duchess Sforza, M. Philippe Berthelot. The painting, however, deserves far more than a distraught glance. Van Dongen is not only the great portraitist of the fashionable world; he has brought back from his journey to Egypt impressions of great coloristic refinement. Despite his success in all genres, Van Dongen remains, when he works for his own pleasure, a delightful artist, very fresh, very young. And he is still a simple man, who re-

(Continued on page 13)





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## FOREIGN CORRESPONDENCE

(Continued from page 12)

ceives his admirers, richly attired in evening dress, in ordinary street clothes.

\*\*\*

Several years ago the senate gave Lucien Simon the commission to decorate the space at the top of the stairs of the Luxembourg Galleries. The artist was asked to glorify peace. Now his work is at last finished. The first panel represents a band of infantry, after the last combat, at the moment when the general has put his sword back into the scabbard. Peace returns life to art and one sees, in a second composition, a studio in the Latin Quarter where musicians and painters are gathered together. Opposite, agriculture has inspired M. Simon with a charming ploughing scene in the regions devastated by the war. The last panel symbolizes Pax Genetrix and shows a landscape in the neighborhood of Paris and an interior in which a young mother watches over a cradle. The author has dispensed with allegory and has rightly preferred a sane realism, expressing the beauty of simple things and familiar gestures with great coloristic vigor.

\*\*\*

It is permissible to say a few words in this Paris letter of the Bourdelle exhibition which is being held at Brussels,

at the Palace of the Fine Arts, because this presentation of the entire work of one of the greatest contemporary French sculptors is of exceptional importance and because not a few Parisians have made the trip to Brussels expressly for the purpose of seeing it.

Paris has its Rodin museum; it might be said that Brussels now has—at least for two months—its Bourdelle museum. The spacious halls of the Palace of Fine Arts are needed to exhibit monuments of such size as the "Vierge d'Alsace," the bas reliefs of the Theatre of the Champs-Elysees and the monument of the "Epopée polonaise," which dominated by the statue of the poet, Adam Mickiewicz, we will soon see erected in Paris in the Place de l'Alma. These colossal works occupy a hall which is sufficiently large and high for them not to appear crowded in it. In a series of other rooms are arranged the busts by Bourdelle, those of Beethoven, Ingres, Rodin, Anatole France, etc., and various versions of his "Herakles archer," his "Centaure expirant," and small copies of his outdoor monuments.

One realizes, in comparing these works with those of different sculptors that the lyricism of Bourdelle needs all the space possible. He is truly himself in over life size figures. From an architectonic point of view his work surpasses that of Maillol and of Despiau. It is, however, of unequal quality. That is why it is better to consider it in ensemble than to regard it too closely and that is why the Bourdelle exhibition at Brussels, representing so fecund a career, produces

so formidable an impression. Frenchmen should visit it in order to appreciate the exact stature of a master who, had he lived during the Middle Ages or the period of the Renaissance, would have been truly popular, and of whom it may be said that he is today the greatest European sculptor.

## LONDON LETTER

Russian Sales Cause Difficulties  
Whitehall Exportation Deplored  
Puttick and Simpson Issue Brochure  
Sitwell Criticizes Monuments  
Hobbema to Go to America  
Notes on the Galleries

By LOUISE GORDON-STABLES

Some little trepidation is felt just now by those who have capital invested in Russian crown treasures. Dealers who have acquired various objet d'art are beginning to feel a trifle nervous about passing them on to clients for a certain proportion of their market value lies in their historical associations and potential buyers can hardly be impressed with these without wondering whether trouble as to rights of possession may not eventuate. I am interested to learn that a number of dealers refrained altogether from entering into competition for these works.

\*\*\*

Sir Martin Conway, who represents the

English Universities in the House of Commons, has called the attention of the prime minister to the frequent exportation of paneled rooms from this country to America, the recent despatch of the Elizabethan room from Whitehall, Shrewsbury having having been the immediate cause of his action. He has asked that "legislation be introduced by the government to prevent such diminution of the national inheritance. It is doubtful whether any effective action will be taken in the matter, however, since the quantity of fine examples is such that public feeling does not run very high on the subject.

\*\*\*

Messrs. Puttick and Simpson, following the example of other auction rooms of note, have recently issued a brochure giving the history of their galleries in Leicester Square. It appears that in this building, No. 47, Sir Joshua Reynolds lived and painted for many years, making it the rendezvous of the beauty, fashion and intellect of the town. At the height of his vogue, three days must have been the average time spent on a portrait for his output was something like 120 portraits per annum—a profitable rate at which to work even in days when fashionable portaitists charged considerably less than they do at present. The wonder is that work turned out in such a wholesale fashion should receive the acclaim that is accorded Reynolds portraits today.

\*\*\*

Mr. Osbert Sitwell, ever trenchant in

his art criticism, has recently issued a "People's Album of London Statues," in which he reviews these monuments in no complimentary terms, even the cenotaph being found unworthy as a memorial to the slain. He gives an eloquent idea of his valuation of the statue of Abraham Lincoln, standing opposite to the Houses of Parliament at Westminster and a gift to London from the American people, by suggesting that by way of retaliation, we should present Chicago with one of our many statues of Queen Victoria. No more need be said.

\*\*\*

It is a disappointment that the Hobbema, bought by Messrs. Knoedler at the Six Sale in Amsterdam in October, will not figure in the exhibition of Dutch Art at Burlington House, since by the time that the show opens, it will already have left for America. £30,000 was the sum paid for "Hamlet in the Wood," which is a charming study of tree groups with figures cunningly disposed among them. Still, there is always our "Avenue at Middleharnis" for the true Hobbema lover to visit should he be really keen on enjoying Hobbema at his best. It would be interesting to know how many will be enthusiastic enough to walk from Piccadilly to Trafalgar Square to study it.

\*\*\*

Activities at the galleries are as follows:  
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Old Bond Street, W.

There is a pleasantly natural quality in the watercolor work exhibited here by

(Continued on page 14)

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## Rare Chinese Art in Loo Exhibition

(Continued from page 7)

kind of "basket work" surface, on which the series of rope like stripes are so arranged as to suggest a kind of plaiting."

Among the most interesting of the many figural carvings is an ascetic Buddha of the Tang period, which we illustrate. The photograph renders almost superfluous any comment upon the exquisite rhythm of the draperies and their semi-conventionalized treatment. The "dry lacquer" in which the figure is done is extremely rare, while the posture of upraised knee and clasped hands resting upon it, is unusual in Chinese sculpture. Two other interesting Tang specimens are fragments of sculptures of tremendous size. The one is an over life size head, the high head dress still bearing traces of polychromy, the other a tremendous hand of the Buddha, in the attitude of assurance, exquisite in modeling, despite its size. Several late Tang and Sung figures of Buddhist divinities are delightful works, but necessarily yield place to the many more important objects in the Loo exhibition.

As in previous years, Mr. Loo has included in his exhibition some excellent Khmer and pre-Khmer sculptures. One of the finest of these, a head of the Buddha, probably of the VIIth or VIIIth century, we reproduce in the present issue. The classical quality of the modeling, and the exquisite play of light over the sensitively felt planes is apparent.

In addition to the sculptures, Mr. Loo's showing of this year includes a group of powerful Chow bronze vases, a case of Scythian bronzes from Siberia and some rare figures and vases in pottery. The Chow bronzes are well selected to illustrate several characteristic types and the quality of the carving has in most instances extraordinary vigor and beauty. The Scythian bronzes, seldom seen in New York, would make an interesting study in themselves, for their remarkable condensations of animal forms into striking designs. The pottery is of more varied type and ranges from a pair of figures of the zodiac, probably of the Vth century, to a late Han vase of unusual type and beautiful silvery iridescence. The shape of this vase is remarkable in its proportions. The only ornament is of moulded and applied motives on the shoulders, in which four musicians alternate with four masks. Of the later period, are an ox cart and horse in polychrome pottery of amusing realism and a horse, instinct with life and spirit.

In the small group of Hindu sculpture is an interesting "Dancing Siva" of the XIVth-XVth century, of rather rare type, together with several others that we lack space to describe more fully.

## BALZAC GALLERIES NOW OPEN

The Balzac Galleries, which have recently been opened by Mr. Robert Anglès at 40 East 57th Street, are at present showing a group of old masters, including examples of the Dutch, Flemish, German and Italian schools. One of the finest paintings on view is "The Portrait of a Scholar," by Albert Cuyp, in which the delicate tracery of lines about eyes and mouth is exquisitely handled. A Seaport Scene by Nicholas Berghem, which is mentioned in Smith's *Catalogue Raisonné*, is a spirited composition. By Gerrit Cuyp is a delightful child portrait, strongly decorative in its black and white values, thoroughly Dutch in spirit. A small triptych by Abraham Bloemarts depicts on its three panels the Crucifixion, the Nativity and the Assumption.

A "Crucifixion," by Michael Coxie, has been compared by Dr. Friedlander, who has seen the photograph, with a similar composition in the Sedelmayer collection.

A "Madonna and Child," given by Dr. Bode to Gianpétrino, reveals a strong influence of Leonard di Vinci in the type of the Virgin. A Venetian primitive of Madonna and Child which comes from the Stroganoff collection, has also been certified by Dr. Bode.

Other paintings on view at the Balzac Galleries include a "Nativity" given to Lorenzo di Credi, a "Pieta," of the Flemish XVth century school and two German primitives, "Christ Before Herod" and "Casting out the Devils."

## FOREIGN CORRESPONDENCE

(Continued from page 13)

A. H. Hind, who carries on worthily the tradition of the English landscape school. His style is impressive without being heavy, and everywhere the sense of atmosphere is admirably suggested. The sepia drawings contain some of the most interesting work.

*The Sidney Burney Galleries,  
St. James's Place, S.W.*

Here is an illuminating combination of negroid and modern sculpture, showing how great an affinity exists between the aims of the two, whether these aims be executed under primitive or evolved conditions. How much of the character of barbaric carvings is due to a native instinct for form and line, and how much to the limitations imposed by rude tools and simplicity of mind, is a matter at which it is difficult to arrive, but the fact remains that the result is often strangely suggestive and inspiring. The modern sculptor is learning his way among primitive methods so as to evolve an art which is proving equally expressive, though expressive of rather different emotions. This exhibition enables the student to trace resemblances and also inherent differences.

*Walker's Galleries, New Bond Street, W.*

Here is an exhibition of pottery, stoneware and hard porcelains by Mr. and Mrs. Charles Vyse. Formerly these potters were chiefly known by their groups and figures in colored glazes. Now they come to the fore with some excellent work carried out on the lines of Chinese wares proper to the XIth century onwards. A great deal of scientific research has gone into the discovery of the chemical compounding of a variety of glazes and the result has been so good, especially in the case of Celadon and temmoku ware, that the East herself has become a customer of these talented copyists of her old products. The shapes are uniformly good and decoration is kept discreetly sparse. The pottery takes at once a high place among modern kiln stuff.

## LOUVRE ACQUIRES MOITTE STATUE

PARIS.—At one of the great sales of recent date appeared a little plaster monument composed of four figures and representing Jean-Jacques Rousseau in antique costume, in simple drapery, seated between a woman holding a little child on her knees, and a boy standing. This interesting piece of sculpture, placed on a base decorated with four allegorical bas-reliefs was done in the year III of the Republic, on the order of the Committee of Public Safety, by Jean-Guillaume Moitte, as the plan of a monument to be raised to Rousseau and representing him meditating the plan of his great work "Emile."

This interesting project of a monument which was to be placed on the Champs-Élysées, but which was never carried out, obtained the first prize in the contest that took place. Including base, it measures about 1 meter 20 in height. The Louvre was inspired in acquiring it at the very modest price of 10,300 francs.

Jean-Guillaume Moitte, born in 1746, was the son of an engraver and from the age of fifteen, his father entered him in the studio of Pigalle, where he remained a short time, entering later the studio of Lemoyne, who was his true master.

## COROT SHRINE IS RENTED

PARIS.—A society of Ville-d'Avray fishermen has rented the old shack there where the painter Corot worked and stored his material, reports *The New York Herald* of Paris. The society plans to construct a reinforced concrete gateway to the shanty which, as an art of unofficial monument, has hitherto been open to the public without charge.

A group of Corot admirers, incensed at the plan to wire off their shrine, have sent a formal protest to the Minister of Public Instruction and Fine Arts and also to the Under-Secretary of Fine Arts.

## BERALDI PORTRAITS BRING HIGH PRICES

PARIS.—Notable transactions marked the first session of the sale of the Henri Beraldi collection of engraved portraits, directed by Me. Lair-Dubreuil, assisted by M. Maurice Rousseau, in the Salle Petit. A hundred and sixty-two portraits of famous personages, in black and white or in color, from that of Henri III, King of France, by Wierix, to those of Louis XVI and of Marie Antoinette, forming the subject of a print representing peasants in a cottage looking with veneration on the pictures of that king and queen, were disposed of in the course of the sale, some of them attaining very high prices.

But the sensational incident was the sale of No. 135 in the catalogue, "Portrait of Mlle. Bertin, marchande de modes de la reine Marie Antoinette," a magnificent proof of an engraving by Janinet and printed in colors after Trinquette. Beginning with the expert's limit of 35,000 francs, it was pushed up by several bidders and was finally knocked down to Mme. Rousseau for an anonymous buyer at 70,000 francs. A similar proof was bought for 11,550 francs at the Hotel Drouot in 1913.

Among the other successful bids, the most notable was the price of 33,100 francs given by a merchant from Holland, M. Houthaker, after a demand of 25,100 francs, for the portrait of Mme. Du Barry, to whom her colored servant, Lamore, offers a cup of coffee, an engraving in color of the in-folio format, by Gautier Dagoty, a proof with narrow margins. At the sale of the collection of M. de La Pena in 1927, a proof of the same engraving brought 70,000 francs from Messrs. Agnew, of London, but it is fair to say that it was fresher and had wider margins.

No. 133, the handsome portrait of

"Marie Antoinette d'Autriche, Reine de France et de Navarre," engraved in 1777 by Janinet after a portrait by Dagoty and printed in colors, accompanied by a mount printed in bistre on a rose ground, went for 26,000 francs to the same bidder who got the preceding item.

Among some other prints that brought high prices, I will mention the portrait of Guillaume de Brisacier, engraved with burin by Masson after Mignard, at 10,200 francs; the portrait of Abbé Fouquet by Nanteuil, at 10,050 francs; finally, the portrait of Frédérique Sophie Wilhelmine of Prussia, printed in colors, by Janinet, at 30,000 francs.

The portrait of Diana Viscountess Crosbie by W. Dickenson, after Reynolds, rose to 24,000 francs, and that of Mme. du T. in colors, by Janinet, after Lemoine, to 12,000 francs.

The session produced 564,000 francs. The last session of the sale of engraved portraits from the Henri Be-

raldi collection was held on December 1st at the Salle Petit. Among the most interesting portraits, from the American point of view, was that of Franklin engraved by Janinet and printed in colors, which, in spite of the beauty of the proof, lettered before all and with its broad margins, did not pass the modest sum of 3,000 francs. As for the portrait of Whistler, original dry-point by Helleu, it did not go beyond 2,900 francs. None of these prints was bought by Americans, nor were the others. The highest price, 21,000 francs, went for Nos. 168 and 169 together, portrait of Marie Antoinette by Alix, and portrait of Louis XVI by Sergent, both printed in colors. The full face portrait of Victor Hugo, dry point by Rodin, brought 13,000 francs, and the three-quarter view, by the same artist, 15,100 francs. A print in colors by Debucourt, "Le Printemps ou les Amants," brought 19,000 francs.

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## ROMNEY PORTRAIT GOES TO AUSTRALIA

LONDON.—According to *The Times* of London a story, which has many points of interest, may be told in connection with the very fine portrait by George Romney of Richard Griffith, which brought 3,200 guineas at Christie's on May 20th last year—a day which will always be notable in the annals of picture sales, in that a total was realized of £136,632.

The Richard Griffith who sat to Romney was the son of Richard and Elizabeth Griffith, joint authors of "Henry and Frances" and other books; he was born in 1752, went to India in early life, and on his return settled at Millicent, County Kildare, became Deputy Governor for that county and M. P. for Askerton, and died in June, 1820. He sat in 1786 to Romney, whose fee for this portrait was 40 guineas. The portrait was exhibited in Dublin in 1872, and remained, with the companion portrait of his first wife, in the possession of his descendant, Sir Richard Waldie-Griffith, until last year.

At the sale at Christie's it was bought by Mr. Browne, of the Raeburn Galleries, for a member of the firm of P. Eaton and Company, of Canada. Soon after the purchase a series of attempts were made by one of Richard Griffith's descendants in Australia to purchase the picture back, and these efforts were brought to a successful conclusion on Thursday last in the building next to *The Times* offices where the portrait then was for the purpose of identification. It is now being forwarded to its new owner, a private collector in Victoria, Australia.

The Richard Griffith in Romney's portrait had a large family by his two wives. A younger daughter by the second wife, Mary Elizabeth, married in September, 1829, the Rev. F. Cholmley. After the death of her husband, Mrs. Cholmley with her seven sons emigrated in 1845 or 1846 from Ireland to some relatives or connections in Australia, and it is by one of these direct descendants—there are many Cholmleys and other descendants of Richard Griffith in that continent—that Romney's portrait of Richard Griffith has now been acquired. There can be very few fine portraits by Romney in Australia, for most of them have gone to the United States, whence they are not likely to return. But this one of Richard Griffith is of exceptionally fine quality, besides representing a very handsome man. Perhaps it is not too much to expect that other wealthy Australians will emulate this example by purchasing the family portraits of their ancestors.



"MADONNA, CHILD AND ST. JOHN" By BERNARDINO LUINI  
Purchased by Mr. Edgar Kaufmann from the John Levy Galleries through Messrs. J. J. Gillespie of Pittsburgh

## READ COLLECTION TOTALS £6,000

LONDON.—Pictures of the gorgeous East in illuminated miniatures, forming a collection made by Sir Hercules Read, a former keeper of antiquities at the British Museum, riveted the attention of a cosmopolitan company of collectors at Sotheby's on November 21st, and accounted for a total of over £6,000, writes

A. C. R. Carter in the *London Daily Telegraph*.

It is known that Sir Hercules inherited many of his varied possessions from Sir Augustus Franks, another British Museum keeper, and that his own purchases were on a frugal basis with an inspired prescience of the future tastes of collectors. Thus, it may be mentioned, the famous early XVth century panel of the Holy Trinity, which realized £4,200 last week, was bought for only £75 in 1898.

His collection of Indian and Persian drawings and miniatures did not show any such extraordinary leap in values, but as he gathered them in days when few people troubled about them, the sale prices yesterday must have at least quintupled his original outlay.

The highest prices of the day was given by Messrs. Quaritch for one of the court scenes showing Shah Abbas receiving the envoy of the Mogul Emperor Jahangir, £360, and among this firm's other purchases were a miniature of the Court of Shah Jahan at Akbarabad, £290; and another of this Emperor-Shah, holding a hawk, £145.

Many remembered with regret the late Mr. Edmund Dring, of Quaritch's yesterday, as he was one of the first professional collectors to be attracted by the beauty of Eastern miniatures. For example, in the Yates Thompson sale, 1919, he gave £5,000 for a XVth century Persian illuminated manuscript, made for the great conqueror, Iskander, and in 1925 he paid as much as £3,950 for an

Indian album of miniatures, done between 1605 and 1627. Both of these he had sold originally for much smaller sums.

Other fine Oriental miniatures in the Read collection, especially among those acquired from the collection of John Lord Northwick, who in turn obtained them from Warren Hastings, were a Turkish miniature of Bayezid II (1481-1512), for which Mr. Verburgt, of The Hague, gave £310, and another miniature portrait of Muhammad IV (1648-1687), £260 (Maggs). M. Tabbagh, of Paris, was an earnest competitor throughout, and among his numerous purchases was a XVIIth century drawing of a Persian poet in his garden, £100; a party resting after a hunt, £100; and the story of Joseph and Zulaikha, £130. Mr. Moradoff gave £160 for an illuminated album of Persian verses. The day was such as to remind one that Thomas Moore closeted himself up with a library of books upon the East for some months, and was able to evolve that wonderful poem of imagination, "Lalla Rookh."

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## SOME SURPRISES IN CHRISTIE SALE

LONDON.—Old pictures the property of the trustees of the late Admiral Bainbridge, of Elfordleigh, Plympton, of Colonel C. F. Birney, Oakley Park, County Down, Mrs. Eyre, Moreton Hall, Bury St. Edmunds, and other sources brought the quite unexpected total of £3,059 at Christie's on November 23rd.

Perhaps the most interesting picture in the sale was that by Daniel Rosmaer, of the Explosion at Delft, in October, 1654, signed and dated that year, which was sold for 290 guineas to Mr. Battery; it was in this explosion that Carel Fabritius, one of the rarest of the Dutch XVIIth century masters, was fatally injured while painting a portrait of the sexton Simon Decker. There were several minor surprises, the most notable of which was in a small property from Sussex, an old picture on panel 26 in. by 20 in., ascribed to the unidentified artist known among connoisseurs as The Master of the Demi-Figure, a portrait of a lady as the Magdalen, seated, holding a book, a vase on a table before her. This picture had been in the vendor's family for a long time, and nothing was known of its history, but on November 23rd it fell at 1,700 guineas to Mr. Clark. Another four-figure surprise occurred among the Bainbridge pictures, a view of a castle on a river, with ferry-boats, on panel, 23 in. by 32 in., by A. Cuyt, which was sold for 1,500 guineas to Messrs. Asscher. In several instances yesterday pictures which a quarter of a century ago would hardly have commanded a £10 note ran well into three figures.

Among the anonymous properties the more noteworthy lots included:—G. H. Laporte, a sportsman speaking to a shepherd, fetched 145 guineas (Knoedler); F. Sartorius, a pair, a portrait of a racehorse, with jockey up, and a portrait of Mist, with a groom, signed and dated 1772—220 guineas (Leafe); D. Wolstenholme, trout fishing and pheasant shooting, a pair—900 guineas (Ackermann); C. J. Vernet, a calm and a storm, a pair, dated 1764—320 guineas (Willis); Drouais, two children with a goat, 480 guineas (Amodio); and N. Pocock, "The Fleet Returning to Gibraltar after the Battle of Trafalgar," exhibited at the Naval Exhibition, 1891—150 guineas (Caird).

Captain Birney's pictures included only one of note, a signed example of Pedro de Castro, a basket of fruit, with silver-gilt cup, wine glasses, and other objects of still life, on a table, 47 in. by 38 in., which created a record for this artist at 680 guineas (De Casseres). Some Stuart pictures, mostly reproduced at various times in the *Connoisseur*, when they were the property of an enthusiastic and well-known Stuart collector in Norfolk, were sold at comparatively high prices, and included D. Mytens, portrait of Charles I in pink slashed dress and white lace Vandike collar, with the Riband and Jewel (Wilson)—this was purchased in 1905 for 55 guineas; Allan Ramsay, Lady Mackintosh, wife of Sir Angus Mackintosh, 22nd Chief—180 guineas (Glen); and Van Loo, portrait of Prince Charles Edward Stuart, in blue dress with breast plate, with the Riband and Order of St. Andrew—85 guineas (Parsons)—this was bought in 1905 for 21 guineas.

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## PRICES REPORTED ON RODRIGUES SALE

PARIS.—Some sensational bidding took place at the first part of the sale of the late M. Rodrigues' collection of old drawings, which attracted a large number of dealers to Room 6 of the Hotel Drouot. Me Lair-Dubreuil, assisted by MM. Louis Godfroy and Huteau, obtained high prices for works by Fragonard and Boucher. "Bacchante assise sur les Nuages," by the latter, in colored chalks, went to Mr. Beets at 125,000 francs; "Le Repos," showing a nude young woman in colored chalk and pastel, 65,000 francs. (Baronne Lemonnier); nude man seated on the ground, in "pierre poire" and red chalk, 25,000 francs. The Fragonard works brought even more, as follows: "Le Premier Baizer," pastel, 232,000 francs (Mr. Beets); "Parc de Villa italienne," red chalk 60,000 francs (Mr. Owen); "Villa italienne," watercolor, for which 50,000 francs was asked, 70,000 francs; "La Mémère, son Fils et l'Ane," red chalk and sepia, 39,500 francs (15,000 francs was asked). Other notable pieces were the portrait of the Connétable de Saint-Pol, by Francois Clouet, which brought 63,000 francs, and a bust portrait of a gentleman, by the same artist, 36,000 francs. The Louvre Museum acquired for 8,600 francs a fine drawing by Jean Cousin, "La Mort de la Vierge." "La Reunion au Salon," by Freudeberg, brought 21,000 francs. Carcasse's drawing, "Gluck écrivant Iphigénie" went for the reasonable price of 14,500 francs to Mr. Beets, who was the principal purchaser of the day.

The last session of the sale of the Rodrigues collection came to an end on November 29th in the disposal of the drawings by Antoine Watteau, which, with the Rubens painting, formed the important elements of the last day of the sale. No. 241, "Jeune Dame étendue sur un Lit de Repos," black and sanguine, was put up by the expert at 50,000 francs, with the remark that, although the drawing was believed to be a work of Watteau's, it was sold without guarantee. In spite of this reservation, high bids came from various parts of the room up to 222,000 francs, at which price it went to M. Mansury.

No. 242, a landscape with houses, a drawing in sanguine, was then pushed up to 30,000 francs by M. Lugt, and No. 243, Italian landscape, a sheet of two studies in sanguine, went for 26,000

francs to Mr. Beets, a dealer from Holland. No. 244, "Dame Assise," a sanguine, brought 28,000 francs.

The Rubens painting, "Achille Plongé dans le Styx," did not attain the high price prophesied for, in spite of its pictorial qualities, it did not exceed 80,000 francs.

Some other prices are worth noting. No. 208 "Tête de Jeune Homme," black and sanguine pencil drawing of the André del Sarto school, reached 37,000 francs. No. 248, "Jeune Femme Assise Tenant un Eventail," a drawing by Louis Watteau, nephew of the great Antoine, brought 30,000 francs. No. 195, "Jeune Dame Coiffée d'un Bonnet de Lingerie," drawing by Portail, went for 18,500 francs.

## WHISTLER DRAWINGS REALIZE £640

LONDON.—In the concluding session of the two days' sale of etchings at Messrs. Sotheby's on November 27th a series of three pastel drawings of "Studies in the Nude," on brown paper, by Whistler, fetched £640 (Colnaghi); and an intermediate trial proof of the larger plate of Sir F. Seymour Haden's etching, "Shere Mill Pond," on Japan paper, made £160 (Parsons).

On the left of the etching is the inscription, "Imprimé à Londres 1864," and on the right, beneath the etched signature, "à son ami Delâtre." The two days' total was £3,816.

## MAYER COLLECTION TOTALS £24,000

VIENNA.—The valuable collection of china, left by Karl Mayer, has recently been sold by auction here. The total proceeds of the three days' auction amounted to 823,707 Austrian shillings (about £24,000) or nearly three times the total sum at which the 529 lots of this collection had been priced. A rinsing-bowl of the Du Paquier manufactory, signed by Hunger, realized 32,000 shillings (£938), and the so-called Emperors' Goblet of the same manufactory, also painted by Hunger, fetched 30,000 shillings (£880).

Many articles were bought by Austrian and German state and municipal museums. The bulk of the collection will remain in Austria as the exportation of nearly all the "uniques" has been vetoed by the Government.

## SERRES PICTURE BRINGS £451

LONDON.—In Willis's Rooms, King street, St. James's, recently, Messrs. Robinson, Fisher, and Harding received £451 10s. (De Casseres) for a painting by Dominique Serres, R. A., "Men-of-War off Dover," signed and dated 1786; £126 (Amodio) for two Gainsborough portraits, and £167 10s (Bull) for a Vanduyck portrait.

## COMMONWEALTH CUP BRINGS £1,530

LONDON.—The most noteworthy lot in Hurcomb's sale of old English silver on November 23rd was a Commonwealth cup and cover weighing 47 oz., which, after some spirited bidding between Messrs. Crichton and Mallett, was se-

cured by the former for £1,530. Other prices included a George I plain coffee-pot weighing 24 oz. at 111s. per oz. (Webster); a Georgian pepperpot, 2 oz., at 165s. per oz.; a Queen Anne basting spoon, 8 oz., at 126s. per oz.; and a pair of George I hexagonal castors, 19 oz., at 109s. per oz. (Cliver).

## £340 BROUGHT BY LOUIS XV TABLE

LONDON.—A Louis XV kingwood and inlaid writing table on cabriole legs and with ormolu mounts made £340 (Coreau) at a recent sale at Hurcomb's, Calder House, Piccadilly. For a Victorian carved walnut high back chair, with the seat and back covered in Queen Anne petit point needlework, £205 (Mallett) was given; a Sheraton mahogany and inlaid bow front sideboard made £180 (Stair and Andrew).



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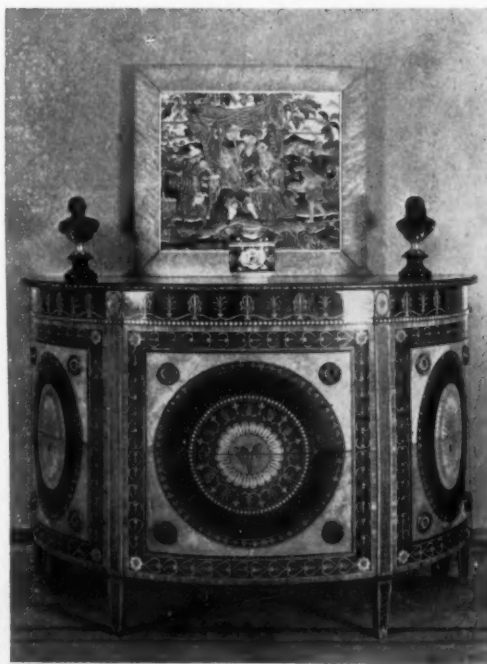
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## HEPPLEWHITE CHAIRS BRING £1,522

LONDON.—Old English furniture and objects of art, the property of the late Miss Tupper, of Hauteville House, Guernsey, the late Captain Pinwill, of Trehane, Probus, Cornwall, and others, formed the subject of the sale at Messrs. Christie's on November 22nd.

Good prices were obtained, and the 153 lots brought a total of £11,469 2s. 6d.

The top price of the afternoon, £1,522 10s., was given by Mr. Moss Harris for a set of 14 mahogany chairs and two armchairs, of Hepplewhite design. The chairs came from the late Miss Tupper's collection, and were purchased from Messrs. George Seddon, Sons, and Shackleton, of London, in 1790. The same property also included four Sheraton satinwood armchairs, the shield-shaped backs painted with flowers, and with peacock-feather ornament on the legs, which realized £378; three window-seats, *en suite*, £399; a pair of Sheraton mahogany sideboards, with serpentine fronts, 6 ft. wide, £483 (all M. Harris); a pair of Sheraton mahogany cabinets, 4 ft. wide, £294 (Mrs. Tupper); and six Queen Anne walnut chairs, £294 (F. Skull).

Among the notable pieces in the late Captain Pinwill's collection were six Queen Anne chairs on walnut cabriole legs carved with acanthus foliage and scroll feet, which reached £693 (Robinson); a pair of oblong stools, 24 in. wide, and an armchair, *en suite*, made respectively £273 (Benjamin) and £430 10s. (M. Harris). The last-named buyer also paid £257 5s. for a Chippendale mahogany armchair. From other sources came an XVIIIth century Soho tapestry settee back, woven with a falcon in a scroll cartouche, etc., and two oval chair backs of similar design, which brought £288 15s. (J. A. Lewis); a Chippendale mahogany armchair, the back painted with Masonic emblems, and three fluted mahogany candlesticks, the bases similarly painted, £315 (Cope); and an early XVIIIth century panel of Brussels tapestry, illustrating peasants and animals in a wooded landscape, £683 10s.

## OLD ENGLISH SILVER IN RECENT SALE

LONDON.—The art and craftsmanship of the old English silver designer were illustrated recently in a sale at Christie's, the chief vessel being a William and Mary plain wine-cup with a shallow bowl on baluster stem and circular foot, made in 1690 by a maker using the mark II with pellet between and fleur-de-lys below. For this 430s an ounce was given by Messrs. Crichton, and as the wine-cup weighed nearly 7oz. the price was £144 1s. The total of the day reached over £3,300.

## MARQUETRY CABINET GIFT TO MUSEUM

LONDON.—The Victoria and Albert Museum has been presented by Mr. H. T. G. Watkins with a valuable and historic marquetry cabinet, reports *The Daily Telegraph* of London. It was made for the donor's ancestress, Margaret Trotter, of Skelton Castle, Yorkshire, on her marriage, about 1700, to George Lawson, of Harsley Castle, in the same county.

On their inner surfaces the doors are inlaid with flowers in vases set upon consoles, of which the marble tops are realistically imitated in veneers of burr walnut. The marquetry throughout is brilliantly executed.

The cabinet (W. 136-1928) is on view among the new acquisitions in the Central Court of the museum (Room 43).

## RARE BOOKS AND MSS. IN ANDERSON SALE

Rare books, manuscripts and autograph letters, including the Walt Whitman collection of Bayard Wyman of Washington, D. C., and autograph letters by Bernard Shaw and John Galsworthy, sold by the order of various owners, will be auctioned at the Anderson Galleries on Tuesday evening, December 18th. The exhibition will be on view from December 10th.

## FORTHCOMING SALES AT AMERICAN ART

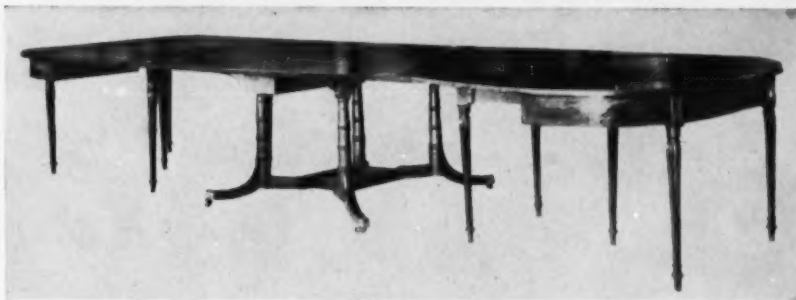
Antique furniture, textiles, hangings, tapestries and other art objects from one of the finest Gothic interiors in this city will be placed on exhibition in the galleries of the American Art Association, Madison Avenue, 56th to 57th Streets, on December 29th, and dispersed January 3rd, 4th and 5th, when the contents of the beautiful residence of Harry Glemby on Sixty-seventh Street will come under the hammer. Mr. Glemby is known as one of the most important among private collectors. For some time he has been limiting himself entirely to Gothic and early Renaissance art.

By order of Mrs. B. Steiner of Riverdale, New York, a very fine collection of carved ivories, Chinese and Japanese porcelains and most unusual early silver, will be shown at the American Art Galleries, on January 5th, and sold January 9th, 10th and 11th. This collection from the estate of Mr. Steiner has a very unusual feature, the early silver including French and more especially Jewish silver. It is considered the largest collection of the kind in this country.

Also on view in the American Art Galleries on January 5th will be an exhibition of paintings, about 100 canvases in all, belonging to the late Edith Kingdon Gould and Mrs. Joseph Pulitzer, widow of the late publisher of the *New York World*. This is considered the most important sale of early English portraits, Italian paintings and others including some of the Barbizon school, to take place during the coming season. The paintings will be sold on January 10th, in the evening. The paintings from the estate of Edith Kingdon Gould will be sold by order of Jay Gould and the Pulitzer paintings by order of Ralph Pulitzer.

Gold snuff boxes, miniatures and beautiful fans, comprising a rare collection, the property of the late Edith Kingdon Gould, will be placed on exhibition also on January 5th as a separate collection and dispersed the afternoon of January 12th.

Original drawings, comprising representative examples from the Dutch, English, French and other schools, from the collection of V. Winthrop Newman of New York City, will also be placed on exhibition in the American Art Galleries on January 5th and sold on the evening of January 9th. Works of Rembrandt, Rubens, Jan Steen, David Teniers the Younger, and Van Dyck are among those represented in the Dutch school; Caldecott, Constable, David Cox, John Crome,



MAHOGANY THREE-PART DINING TABLE IN SHERATON STYLE  
AMERICAN, CIRCA 1800

No. 159 of the sale of "King Hooper" antiques at the Anderson Galleries, December 8th. Purchased by the Detroit Museum for \$2,900.

Flaxman, Thomas Gainsborough, Hogarth, and Angelica Kaufman, Sir Thomas Lawrence, Sir Peter Lely, Sir Joshua Reynolds, Romney, Rossetti, Rowlandson, Turner, Whistler, among the English; Boucher, Fragonard, Poussin and Constant Troyon among the French; with Cambiaso, Corregio, Carlo Dolci, Guercino, Michelangelo, Tiepolo, Titian, in the Italian; and, Murillo and Velasquez in the Spanish. Mr. Newman is well known as an expert on drawings and the sale is expected to be one of great interest.

On January 6th and 7th the contents of the Pulitzer house at 7 East 73rd Street will be placed on view, preceding the sale on January 8th and 9th on the premises by the American Art Association. This sale of property from the Pulitzer estate is by order of Ralph Pulitzer.

## COMING AUCTIONS

### ANDERSON GALLERIES

FIFTY JEWELLED AND  
ENAMELLED GOLD BOXES  
Exhibition, December 12  
Sale, December 18

Fifty jewelled and enamelled gold boxes, etc., many with miniatures, will be sold by order of the Interstate Trust Company of New York City at the Anderson Galleries on December 18. The majority of the pieces are French of the early and mid-XIXth century, among which are several specimens made for the Russian market. One of the most interesting pieces is a Louis XV gold patch box probably by Jean Formey. A few Spanish and German examples are also found in the sale.

## BACON, HAMILTON ET AL FURNISHINGS Exhibition, December 16 Sale, December 19-21

Antique and decorative furniture, paintings, rugs, textiles and objects of art, the property of the late Francis H. Bacon of Brookline, Mass., Mrs. Cosmo Hamilton of New York City, Mrs. Philip G. McFadden of New York City and objects from the studio of H. Harris Brown, R. P. P., will be sold at the Anderson Galleries on December 19th, 20th and 21st. Chinese porcelain, oriental rugs, textiles and hangings, paintings and prints, as well as decorative furniture of various types are included in the sale. Among the most interesting items are an antique Chinese silk-work and painted screen of the Chien Lung period, a walnut fauteuil of the Regence period, covered in needlework, a walnut marquetry cabinet of the Queen Anne period and a kingwood inlaid coiffeuse, Italian XVIIIth century.

## AUCTION CALENDAR

**ANDERSON GALLERIES**  
Park Avenue and 59th Street  
December 13, 14, 15—Works of art collected by Karl Freund.  
December 15—Sale of Demidoff collection of gold treasure.  
December 18—Fifty jewelled and enamelled gold boxes, etc., many with miniatures.  
December 18—Books, manuscripts and autograph letters, including the Walt Whitman collection of Bayard Wyman and autograph letters by Bernard Shaw and John Galsworthy.  
December 19, 20, 21—Furniture, paintings, rugs, textiles and objects of art, the property of Francis H. Bacon, Mrs. Cosmo Hamilton, Mrs. Philip G. McFadden and H. Harris Brown.  
**FIFTH AVENUE AUCTION ROOMS**  
341 Fourth Avenue  
December 10-15—General household goods.

December 20—Chinese curios.  
December 21—Jewels.  
December 22—Old violins.  
**PLAZA ART ROOMS**  
9-13 East 59th Street  
December 13, 14, 15—The European stock of Carvalho Brothers including old fabrics of every description and Spanish needlework rugs.  
December 21, 22—Antique gold jewelry, and antique English silver of George I, II and III periods.

**RAINS GALLERIES**  
3 East 53rd Street  
December 17, 18, 19, 20—An Indian merchants consignment of Eastern merchandise, a manufacturer's stock of new furniture and oriental rugs.

**SILCO GALLERIES**  
40 East 45th Street  
December 14, 15—Antique and furniture, rugs, furnishings, etc.  
December 19, 20, 21—Miscellaneous jewelry and silver sold by order of a well known jeweler, to close estates and for private consignors.

## AUCTION REPORTS

**BLOOMINGDALE COLLECTION**  
American Art Association—The collection of oil paintings formed by the late Lyman G. Bloomingdale was sold on November 22nd. The total for the sale was \$106,735.00. Important items and their purchasers follow:  
16—Hassam, Childe. "The Yellow Cab." Panel, 13 in. x 9 3/4 in.; Milch Galleries. \$850  
17—Vibert, Jean Georges. "Amateur d'Estampes." Watercolor and gouache, 16 in. x 12 1/2 in.; private buyer. \$525  
18—Constable, John. "Boys Sailing Model Boats." Panel, dated 1875, 7 in. x 12 1/4 in.; Newhouse Galleries. \$525  
20—Beraud, Jean. "Boulevard de la Madeleine, Paris." Canvas, 15 1/2 in. x 22 1/4 in.; private buyer. \$550  
33—Crane, Bruce. "Twilight." 24 in. x 34 in.; W. H. Hutcheson. \$500  
38—De la Pena, Narcisse Virgile. "Il Decamerone." Canvas, dated 1863, 12 in. x 17 in.; private buyer. \$2,000  
40—Daubigny, Charles Francois. "On the Oise." Panel, 11 1/4 in. x 16 1/4 in.; Clapp and Graham. \$1,000  
41—Crane, Bruce. "Afternoon in the Valley." Canvas, 25 1/4 in. x 36 in.; private buyer. \$700  
42—Corot, Jean Baptiste Camille. "The Riverside Evening." Panel, 9 in. x 15 in.; private buyer. \$2,000  
43—Dupre, Jules. "Windy Weather." Canvas, 15 in. x 19 in.; Fred F. French. \$650  
46—Henner, Jean Jacques. "La Coiffe Bleue." Canvas, 16 1/2 in. x 12 1/4 in.; private buyer. \$4,100  
47—Daubigny, Charles Francois. "Auvers, Bords de L'Oise." Panel, 13 1/2 in. x 22 in.; private buyer. \$1,100  
48—De la Pena, Narcisse Virgile. "The Fern Gatherer." Canvas, dated 1869, 16 in. x 23 1/4 in.; John Levy Gall. \$1,650  
49—Schreyer, Adolf. "A Wallachian Pack Train." Canvas, 22 1/4 in. x 28 in.; Fred F. French. \$6,200  
50—Cazin, Jean Charles. "Le Potager." Canvas, 16 in. x 20 in.; A. Linah, Agent. \$2,700  
55—Hassam, Childe. "A Paris Nocturne." Canvas, 27 1/2 in. x 20 in.; Fred F. French. \$1,400  
57—Inness, George. "A Glimpse of the Lake" (Albano, Italy). Canvas, 1872, 18 1/4 in. x 26 in.; private buyer. \$2,200  
58—Crane, Bruce. "Signs of Spring." Canvas, 24 in. x 36 in.; private buyer. \$1,750  
59—Murphy, J. Francis. "Saplings in the Wind." Canvas on panel, 14 1/4 in. x 19 in., dated 1903; private buyer. \$2,200  
60—Blakelock, Ralph Albert. "Sunset Through" (Continued on page 18)

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## AUCTION REPORTS

(Continued from page 17)

- the Woods." Canvas, 16 in. x 24 in.; private buyer \$575
- 61—Inness, George. "The Brook, Montclair." Canvas, dated 1882, 20 3/4 in. x 30 in.; private buyer \$2,600
- 62—Wyant, Alexander H. "Summer Morning in the Keene Valley." Canvas, 18 3/4 in. x 30 1/4 in.; Howard Young \$4,900
- 63—Blakelock, Ralph Albert. "Redwoods: California." Canvas, dated 1877, 18 in. x 32 in.; private buyer \$850
- 64—Wyant, Alexander H. "Mountain Pasture." Canvas, 20 in. x 30 in.; private buyer \$3,000
- 65—Inness, George. "Hazy Morning, Montclair, N. J." Canvas, dated 1893, 29 1/2 in. x 49 1/2 in.; M. Knoedler and Company \$4,600
- 66—Waldo, Samuel. "Major-General Andrew Jackson." Canvas, 33 1/4 in. x 26 1/4 in.; Howard Young \$29,000
- 67—Blakelock, Ralph Albert. "The Wounded Stage." Canvas, 21 in. x 39 3/4 in.; A. Linah, Agent \$2,600
- 68—Inness, George. "St. Andrews, N. B." (1893). Canvas, dated 1893, 32 in. x 42 in.; Mich Galleries \$12,500
- 69—Dessart, Louis Paul. "At Early Evening." Canvas, 28 in. x 36 in.; private buyer \$700
- 71—Ranger, Henry Ward. "Golden Autumn." Canvas, dated 1897, 28 in. x 36 in.; private buyer \$725
- 72—Minor, Robert Crannell. "Midsummer Evening." Canvas, 26 in. x 36 in.; private buyer \$650
- 78—Simons, Pinckney Marcius. "The Last of the Crusaders." Canvas, 35 1/4 in. x 44 1/4 in.; private buyer \$750

## BELMONT-PHILLIPS SALE

American Art Association—Antique furniture and decorations, the property of the estate of August Belmont, the collection of Mrs. John M. Phillips, the contents of the residence of Mr. and Mrs. J. C. Dulany and artistic properties from other sources were sold on December 3rd, 4th, 5th, 6th, 7th and 8th. The grand total for the sale was \$189,458.00. Important items and their purchasers follow:

- 262—Meshed floral rug, 10 ft. 2 in. x 7 ft.; F. A. Park \$200
- 263—Arak carpet, 12 ft. 9 in. x 8 ft. 8 in.; W. H. Wallace \$200
- 264—Meshed medallion carpet, 11 ft. 9 in. x 9 ft.; Mrs. L. Schmetzel \$200
- 265—Arak floral carpet, 10 ft. x 10 ft. 1 in.; A. Kazan \$300
- 266—Hamadan medallion carpet, 17 ft. x 12 ft. 9 in.; S. D. Karadish \$270
- 283—Needlework tapestry and carved walnut library suite, Louis XV style; S. D. Karadish \$240

- 466—Antique French "Soleil" clock; H. Symons \$325
- 467—Bronze cornucopia chandelier, mounted in cuivre dore; French, Empire period; H. Symons \$400
- 490—Carved and gilded overmantel mirror; Georgian style; S. L. Parrish \$475
- 518—Arak floral rug; 13 ft. 3 in. x 11 ft. 5 in.; F. L. Thompson \$320
- 522—Hamadan carpet; 16 ft. 2 in. x 10 ft. 4 in.; William P. Jockin \$220
- 523—Meshed carpet; 17 ft. 10 in. x 11 ft. 8 in.; James Cunningham \$520
- 771—Damask and silk needlepoint three-fold screen; Italian, late XVIIIth century, 5 ft. 4 in. x 4 ft.; A. Priluker \$375
- 793—Persian floral carpet; 13 ft. 3 in. x 10 ft. 3 in.; Mrs. Nan du Page \$510
- 795—Meshed Herati carpet; 17 ft. x 12 ft. 5 in.; L. Maurice \$725
- 799—Hamadan sapphire-blue carpet; 17 ft. x 12 ft.; J. Kaplan \$430
- 804—Aubusson carpet; Louis Philippe period, 21 ft. 2 in. x 16 ft. 5 in.; S. Yakoubian \$500
- 805—Kingwood parqueterie commode, mounted in cuivre dore; French XVIIIth century style; C. H. Guttrud and Sons \$530
- 918—Sustermann, Justus. "The Duchess of Parma." Canvas, 48 in. x 38 in.; H. G. Montgomery \$400
- 985—Inlaid mahogany three-part dining table; Sheraton style; Charles of London \$475
- 1014—Persian medallion rug; 6 ft. 10 in. x 4 ft. 2 in.; James Cunningham \$590
- 1017—Heriz carpet; 17 ft. x 9 ft. 10 in.; Costikyan and Company \$500
- 1019—Asia Minor salon carpet; 17 ft. 3 in. x 14 ft. 5 in.; R. P. Stevens \$525
- 1022—Persian medallion carpet; 19 ft. x 14 ft. 4 in.; Perkin Brothers \$575
- 1023—Persian Herati carpet; 23 ft. 6 in. x 10 ft. 4 in.; A. L. Erlanger \$550
- 1227—Flemish tapestry; "The Iron Ring of Marius," circa 1600, 11 ft. x 10 ft. 7 in.; Samuel Heller \$700
- 1228—Flemish verdure tapestry; XVIIIth century, 7 ft. 10 in. x 10 ft. 10 in.; Beverley A. Norris \$600
- 1232—Pastoral tapestry; after Francois Boucher, 7 ft. 6 in. x 12 ft. 5 in.; Plaza Curiosity Shop \$625
- 1243—Hereke silk animal rug; 6 ft. 1 in. x 4 ft. 4 in.; George Curtis \$500
- 1261—South Persian Herati carpet; 24 ft. 2 in. x 13 ft. 8 in.; K. M. Jamgotchion \$725
- 1265—Persian cypress carpet; 19 ft. 9 in. x 14 ft. 5 in.; Mrs. V. R. Halsey \$975
- 1444—Brussels "Fin Teniers" tapestry; "Le retour de la peche," early XVIIIth century, 10 ft. 3 in. x 8 ft. 5 in.; Charles of London \$4,000
- 1448—Brussels "Fin Teniers" tapestry; "L'Auberge a la croix d'or," circa 1700, 9 ft. 1 in. x 8 ft. 6 in.; Mrs. G. L. Mesker \$4,600
- 1449—Brussels late Gothic tapestry, after Bernard Van Orley; "Episode from the

- Courtly Romances," circa 1520, 8 ft. 9 in. x 6 ft.; Charles E. Moran, Agent \$3,300
- 1450—Brussels Renaissance tapestry; "The Banquet of Venus," XVIth century, 10 ft. 7 in. x 10 ft. 10 in.; Alexander Heir \$4,900
- 1451—Brussels "Fin Teniers" tapestry; "L'Auberge au croissant," circa 1700, 10 ft. 3 in. x 17 ft. 1 in.; Charles of London \$8,000
- 1452—Flemish Renaissance hunting tapestry; "La Chasse au Cerf," XVIIth century, 7 ft. 3 in. x 14 ft. 8 in.; Charles of London \$3,100
- 1453—Brussels tapestry; "Meet of Otterhounds," Le Clerc, early XVIIIth century, 10 ft. square; Charles E. Moran, Agent \$3,200

## JEFFERSON LIBRARY

American Art Association—Library sets, first editions and autographs, including material from the collections of Joseph Jefferson and William Winter and from other sources, were sold on December 6th. The grand total for the sale was \$18,548.

## MORRIS WOOLF ETCHINGS

American Art Association—Etchings, dry-points and lithographs by Benson, Muirhead Bone, Cameron, Haden, Levy, McBey, Whistler, and others, the collection of Morris Woolf, were sold on December 7th. The grand total for the sale was \$24,715.00. Important items and their purchasers follow:

- 38—Cameron, David Young. "Joannis Darius," etching and dry-point. Rinder, No. 309. Second state of two; Charles Sessler \$750
- 46—Cameron, David Young. "Gateway of Bruges," etching and dry-point. Rinder, No. 387. Second state of three; Charles Sessler \$1,000
- 70—Haden, Sir Francis Seymour. "Thames Fisherman," dry-point. Harrington, No. 11. Trial Proof A., before the signature and date; Charles Sessler \$1,750
- 75—Haden, Sir Francis Seymour. "A Sunset in Ireland," dry-point. Harrington, No. 51. Intermediate trial between trial G. and the first published state; Schwartz Galleries \$800
- 80—Haden, Sir Francis Seymour. "A River in Ireland," etching. Harrington, No. 91. First of two published states; M. Knoedler and Company \$1,550
- 132—Pennell, Joseph. "Yesterday and Today in Venice," etching. Wuerth, No. 70. Early proof; Schwartz Galleries \$1,500
- 137—Whistler, James Abbott McNeill. "The Kitchen," etching. Kennedy, No. 24. Third state of three; Charles Sessler \$1,450

## ANDERSON GALLERIES

## AUTOGRAPH COLLECTION

Anderson Galleries—The autograph collection of a late American author, comprising Ameri-

cana, literary letters and manuscripts and foreign historical autographs, was sold on December 3rd and 4th. The grand total for the sale was \$20,815. Important items and their purchasers follow:

- 69—Greene, Nathaniel (General in the American Revolution). Original draft A. L. s., 1 p. Camp Hole's Ferry, December 25th, 1780. To Col. Marshal. On the status of the prisoners captured by Col. William Washington at Rudgeley's during the Southern campaign; Mr. Thomas Madigan \$210
- 184—Jefferson, Thomas. A. L. s., 1 p. Philadelphia, March 25, 1798. To Henry Remsen, New York. Expressing views opposite to those of President Adams; Mr. L. H. Williams \$210
- 186—Lincoln, Abraham. A. D. s. "Stewart & Lincoln," 2 pp. State of Illinois, Sangamon County and Circuit, July, 1840. Complaint of George W. Stockton against Tolly, a common carrier, for the destruction of a stove; Mr. Walter M. Hill \$240
- 195—Roosevelt, Theodore. A. L. s., 2 pp. United States Civil Service Commission, Washington, D. C., May 2, 1890. To Richard Watson Gilder. Expressing his opinion of congressmen and educated Americans; Mr. H. F. Smith \$260
- 208—Washington, George. A. L. s., 2 pp. Morristown, May (3), 1777. To Capt. Caleb Gibbs, the first Captain of Washington's bodyguard. On securing a steward and his qualifications; Mr. L. H. Williams \$490
- 273—Wilson, Woodrow. Original rough draft of the contract with Harper and Brothers for the publication of "A Short History of the United States," with one paragraph and several interlineations in Mr. Wilson's handwriting. 3 pp. Jan. 27, 1900; also 6 L. s., 12 pp. Princeton, Dec. 4, 1899, to April 4, 1900. To Harper and Brothers. All relating to the above contract. With 4 copies of letters from Harper and Brothers to Mr. Wilson. Together 11 pieces; Vroman Book Store \$550
- 457—Gosse, Edmund. A collection of about 180 A. L. s., from 1 to 8 pp. each. V. p., 1883-1907. Largely addressed to Richard Watson Gilder and Robert Underwood Johnson; a few to Mr. Munro and others. Together with enclosures, memoranda, telegrams, etc., about 200 pieces; Mr. Walter M. Hill \$200
- 530—James, Henry. Typewritten manuscript, signed, 90 pp.; accompanied by Harper's reader's report and seven letters, copies of memoranda, etc., relating to its publication. The synopsis or "scenario" of a proposed novel, sent in 1900 to Harper's as the plan of a serial for "The North American Review," but rejected by them; Dunster House Bookshop \$200
- 531—James, Henry. Typewritten manuscript of "New England; an Autumn Impression," part III, published in the "North American Review" for June, 1905. 21 pp. A. L. s.,

2 pp. 21 East 11th Street (New York), April 27th, 1905. To David A. Munro. Together 2 pieces; Dunster House Bookshop \$100

580—Literary autographs. A collection of letters from various authors to Robert Underwood Johnson, David A. Munro and others of the staffs of "Harper's" and the "North American Review." About 450 pieces; Mr. Thomas F. Madigan \$140

666—Mitchell, Silas Weir. Gallery proofs of "A Diplomatic Adventure," parts 1 and 2, 17 pp. Page of additional manuscript matter in Mr. Mitchell's autograph. Together 2 pieces; Order \$250

738—Pennell, Joseph. A. L. s., 4 pp. Paris, July 4, (1893). To W. Lewis Fraser. Written during one of the student's riots in Montmartre; Mr. Devitt Welsh \$102.50

830—Remington, Frederic. 83 A. L. s. (1 on a card), 90 pp. New Rochelle, v.d. Chiefly to his publishers and literary agents. Concerning the publication of his drawings. With 16 telegrams and letters from his publishers referring to the above. Together 99 pieces; Bargain Book Store, Inc. \$165

867—Stevenson, R. L. A. L. s., 2 pp. N. p. (1889). To Mr. Gilder. Discussing the work of Henry James; Mr. Walter R. Benjamin \$210

906—Wharton, Edith. Typed manuscript, signed, 20 pp. Entitled "The Three Franceses," accompanied by 7 pp. of corrected galley proofs of "Autre Temps," by the same author. Together 2 pieces; Mr. Oscar H. Lichtenberg \$160

## RAHRIM RUG COLLECTION

Anderson Galleries—Two hundred oriental rugs including examples from Persia, Asia Minor and Turkestan, collected by Abdul Rahrim, were sold on December 5th and 6th. The grand total for the sale was \$24,398. Important items and their purchasers follow:

- 23—Heriz rug; 15 ft. 7 in. x 11 ft. 8 in.; Mr. H. F. Goodbody \$300
- 46—Heriz rug; 14 ft. 7 in. x 8 ft. 4 in.; Mrs. F. H. Brownell \$350
- 47—Bijar rug; 19 ft. x 12 ft. 1 in.; Mr. A. L. Erlinger \$400
- 54—Serapi rug; 18 ft. 17 in. x 11 ft. 5 in.; Mr. H. V. Jones \$325
- 55—Heriz rug; 13 ft. x 5 ft. 9 in.; Mrs. W. A. Brown \$310
- 62—Heriz rug; 17 ft. x 12 ft. 9 in.; Mr. M. L. Hawley \$950
- 68—Bijar rug; 15 ft. 6 in. x 11 ft. 6 in.; Mrs. S. C. Aubert \$950
- 72—Faristan rug; 10 ft. 8 in. x 5 ft.; Mrs. L. Graham \$375
- 83—Antique Heriz rug; 9 ft. 7 in. x 3 ft. 5 in.; Mrs. John M. Kelsey \$310

(Continued on page 19)

## MAX SAFRON GALLERIES

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# AUCTION REPORTS

(Continued from page 18)

- 133—Herez rug; 18 ft. x 11 ft. 8 in.; Mrs. A. L. Erlanger.....\$350
- 148—Kirman carpet; 18 ft. 2 in. x 12 ft. 9 in.; Mr. Charles E. Bushnell.....\$800
- 154—Bijar rug; 17 ft. x 12 ft. 9 in.; Mr. F. E. Thomas.....\$800
- 155—Lithuanian tapestry rug or hanging; 13 ft. 8 in. x 12 ft. 10 in.; Mr. J. E. Ulmer.....\$1,100
- 161—Herez rug; 19 ft. x 10 ft. 11 in.; Mrs. R. P. Stevens.....\$500
- 172—Triclinium Bijar rug; 20 ft. x 12 ft. 5 in.; Mrs. L. C. Aubert.....\$1,125
- 173—Triclinium Bijar rug; 20 x 12 ft.; Mrs. L. C. Aubert.....\$1,125

## KING HOOPER ANTIQUES

Anderson Galleries—American antiques from the King Hooper mansion, including colonial furniture, embellishments of the XVIIIth century; Pennsylvania, New Jersey and New England glass; armorial Lowestoft porcelain and lustre decorated china, were sold by order of Mr. I. Sack on December 7th and 8th. The grand total for the sale was \$96,620. Important items and their purchasers follow:

- 24—Walnut upholstered wing chair in Queen Anne style, American, circa 1720; Mr. Herbert Lawton.....\$900
- 38—Mahogany and satinwood sideboard in Sheraton style, American, circa 1790-1800; Miss H. Counihan, Agent.....\$2,200
- 40—Set of six New England mahogany chairs in Chippendale style, American, circa 1750; Mr. Morris Berry.....\$2,300
- 42—Star inland Connecticut maple lowboy with web feet, American, circa 1750; Mr. Herbert Lawton.....\$1,650
- 44—Curly maple scroll top highboy with Dutch feet, American, circa 1770; Miss H. Counihan, Agent.....\$1,025
- 83—"Oriental Lowestoft" armorial porcelain tea and coffee service with the arms of Martyn; Mr. E. A. Crowninshield.....\$1,800
- 89—Mahogany three-pedestal dining table in Phyc style, Circa 1800; Mr. A. J. Tilley.....\$850
- 93—Hepplewhite mahogany inlaid secretary bookcase, English, circa 1785; Mrs. Frank Kennedy.....\$900
- 97—Mahogany and satinwood card table in Sheraton style, American, circa 1790; Mrs. Roland Vincent.....\$875
- 145—Mahogany lowboy with claw and ball feet, American, mid-XVIIIth century; Mr. A. J. Tilley.....\$1,850
- 151—New England mahogany block-front desk or dressing table, American, circa 1770; Mr. Morris Berry.....\$1,900
- 152—Chippendale mahogany tripod table with claw and ball feet, English, circa 1760; Mr. A. J. Tilley.....\$1,350
- 156—Mahogany inlaid sideboard in Hepplewhite style, American, circa 1790; Mr. Herbert Lawton.....\$2,200
- 159—Mahogany three-part dining table in Sheraton style, American, circa 1800; Detroit Museum of Art.....\$2,900
- 160—Set of ten mahogany chairs in Sheraton style, American, circa 1790; Mrs. Roland Vincent.....\$5,100
- 198—Oriental Lowestoft porcelain tea and coffee service, decorated with the American eagle; Mr. E. A. Crowninshield.....\$1,750
- 203—Walnut inlaid six-legged highboy in William and Mary style, American, circa 1700; Mr. A. J. Tilley.....\$1,800
- 211—Mahogany upholstered settee in Sheraton style, American, late XVIIIth century; Mr. Herbert Lawton.....\$1,450
- 215—Mahogany inlaid cylinder front secretary cabinet, American, circa 1800; Miss H. Counihan, Agent.....\$3,000
- 219—Pair of Chippendale mahogany chairs with claw and ball feet, American, circa 1750; Mrs. H. M. Lewis.....\$2,400
- 228—Connecticut cherry blockfront chest-on-chest with scroll top, American, circa 1770; Mr. Morris Berry.....\$4,100

## PLAZA ART ROOMS

### MONTICELLO FURNISHINGS

Plaza Art Rooms—Art furnishings from Monticello, Virginia, the home of Thomas Jefferson, a collection from John Markle, and furniture, tapestries, paintings, rugs, bronzes, silver, porcelains, etc., from these and other consignors were sold on November 4th, 5th, 6th, 7th and 8th. The grand total for the sale was \$104,217.50. Important items and their purchasers follow:

- 325F—Sterling silver coffee set; A. L. Dean.....\$340
- 325G—Sterling silver tea set; Mrs. Mary Spear.....\$240
- 325H—Solid silver Chinese tea set; S. W. Jackson.....\$400



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- 353—Opie, John. "Portrait of a Girl," canvas, 22 x 18 in.; L. W. Weeks.....\$300
- 355—Lawrence, Sir Thomas. "Portrait of a Young Lady"; canvas, 24 x 20 in.; S. W. Jackson.....\$725
- 408—Walnut screen; Mrs. Loomis.....\$320
- 469—Mahogany framed screen; L. G. Garside.....\$1,250
- 506—Set of old English Chippendale chairs; R. Dinstead.....\$1,350
- 524—Duplessis, Joseph S. "The Lady with the Guitar"; canvas; W. Mechelen.....\$700
- 526—Mahogany bureau bookcase; English, 1775; F. E. Jameson.....\$950
- 636—Royal Kermanshab rug; Sarkisian and Company.....\$925
- 674—Louis XVI style salon suite; Silas Newton.....\$1,200
- 681—Old Chippendale arm chair, upholstered in Flemish tapestry; B. Buckbinder.....\$400
- 691—Old English Georgian lacquer knee-hole desk; Roosevelt Philip.....\$230
- 695—"St. Sebastian," Canvas, attributed to Correggio; L. N. Grasen.....\$900
- 749—Bronze figure, "Henry Clay"; Henry Clay Memorial Foundation.....\$190
- 756—Chippendale mahogany bureau book case, Circa 1775; G. Nugent.....\$30
- 786—Round checker board ebonyized table, Used at Monticello; Silas Newton.....\$100
- 889—Sully, Thomas. "Portrait of Andrew Jones"; canvas; J. E. Mac Lay.....\$4,100
- 911—Louis XVI inlaid kingwood and satin-wood library table; W. Erickson.....\$1,100
- 917—Corot. "Le Repose des Bergeres"; canvas; L. De Witt.....\$4,900
- 994—Panel of XVIIIth century tapestry after design of Teniers; 10 ft. 10 in. x 9 ft.; R. M. Hooker.....\$6,600
- 1046—English mahogany folding card table; J. L. Kuser.....\$1,900

## PRICES ON DONNELLY SLATER SALE

We regret that in the previous issue of THE ART NEWS we published only the highest prices on pictures from the Donnelly and Slater collections sold at the American Art Association on November 30th. The following items complete the list of prices and purchasers (where possible) on pictures which brought \$500 or over:

- 11—De La Pena, Narcisse Virgile Diaz. "Dogs." Academy board, 5 in. x 10 1/4 in.; private buyer.....\$1,000
- 17—Brown, John George. "The Boot-black." Canvas, 24 in. x 17 in.; Schultheis Gallery.....\$525
- 28—Isabey, Eugene Louis. "A Fishing Hamlet." Panel, 9 in. x 12 3/4 in.; private buyer.....\$500
- 32—Millet, Jean Francois. "L'Abreuvoir." Chalk drawing, 15 in. x 17 1/4 in.; private buyer.....\$1,200
- 34—Von Bremen, Johann George Meyer. "A Country Girl." Canvas, 26 in. x 18 3/4 in.; private buyer.....\$600
- 39—Benson, Frank Weston. "Flooded Pines." Watercolor, 15 1/2 in. x 19 1/2 in.; Kraushaar Galleries.....\$600
- 43—Dearth, Henry Golden. "Flecks of Foam." Panel, 18 in. x 22 in.; private buyer.....\$500
- 49—Raffaelli, Jean Francois. "The Wayfarer." Canvas, 21 in. x 29 in.; private buyer.....\$650
- 50—Dupre, Jules. "Farmyard Scene." Canvas, dated 1831, 14 in. x 18 3/4 in.; private buyer.....\$500
- 51—Rico, Martin. "A Venetian Afternoon." Canvas, 17 1/2 in. x 26 in.; private buyer.....\$1,800
- 52—Monticelli, Adolphe. "Landscape with Figure." Canvas, 18 in. x 10 1/4 in.; private buyer.....\$800
- 53—Dupre, Jules. "Threatening Storm." Canvas, 16 in. x 12 3/4 in.; private buyer.....\$1,200
- 55—Wierusz-Kawalski, Alfred. "Returning from the Fair." Canvas, 17 1/2 in. x 29 1/2 in.; Schultheis Gallery.....\$925
- 56—Dieterle, Marie. "Landscape with Cattle." Canvas, 24 in. x 30 in.; private buyer.....\$700
- 57—Jacque, Charles Emile. "Shepherdess and Sheep." Canvas, 17 1/4 in. x 27 1/2 in.; private buyer.....\$2,300
- 58—Dupre, Jules. "The Three Oaks." Canvas, 20 in. x 29 in.; private buyer.....\$950

- 59—Troyon, Constant. "At the Well." Panel, 22 1/2 in. x 30 in.; private buyer.....\$2,700

- 60—De La Pena, Narcisse Virgile Diaz. "Ile des Amours." Canvas, dated '58, 18 1/2 in. x 26 in.; private buyer.....\$2,500

- 61—Dupre, Jules. "The Landing." Canvas, 17 in. x 23 in.; private buyer.....\$1,500

- 64—De La Pena, Narcisse Virgile Diaz. "The Bohemians." Panel, 19 1/4 in. x 12 1/2 in.; private buyer.....\$2,500

- 65—Munkacsy, Mihail. "Portrait of a Lady Reading." Panel, 30 in. x 23 1/2 in.; Kleinberger Galleries.....\$1,900

- 66—De La Pena, Narcisse Virgile Diaz. "La Mere au Diable." Canvas, 17 in. x 21 3/4 in.; private buyer.....\$1,100

- 67—Cazin, Jean Charles. "Twilight." Canvas, 18 1/4 in. x 22 1/4 in.; Clapp and Graham.....\$2,300

- 69—Pasini, Alberto. "Courtyard in Constantinople." Canvas, dated 1885, 20 1/4 in. x 27 1/4 in.; Emanuel Gerli.....\$850

- 70—Boudin, Louis Eugene. "A Cloudy Day." Canvas, dated 1872, 21 1/2 in. x 35 1/2 in.; Kraushaar Galleries.....\$1,300

- 71—Cazin, Jean Charles. "The Approaching Storm." Canvas, 19 1/2 x 24 1/2 in.; private buyer.....\$2,150

- 73—Ziem, Felix. "Fete de Saint Marc a Venise." Canvas, 27 x 42 1/4 in.; Clapp and Graham.....\$3,400

- 76—Thaulow, Frits. "The Mill Race." Canvas, dated 1895, 29 1/4 x 36 3/4 in.; private buyer.....\$2,500

- 77—Van Marcke, Emile. "Cattle in Woodland." Canvas, 27 in. x 23 in.; private buyer.....\$2,600

- 80—Knight, Daniel Ridgway. "The Entangled Line." Canvas, 32 1/4 x 25 3/4 in.; private buyer.....\$1,700

- 81—Carlsen, Emil. "Mist and Rain-bow." Canvas, 39 x 45 in.; Newhouse Galleries.....\$850

- 82—Le Brun, Mme. Vigee. "Portrait of a Lady." Canvas, 39 x 32 in.; private buyer.....\$1,000

- 84—Reynolds, Sir Joshua. "Miss Draycote." Canvas, 30 in. x 25 in.; Newhouse Galleries.....\$1,250

- 87—Hobbema, Meindert. "The Watermill." Canvas, 32 x 39 1/2 in.; private buyer.....\$700

- 88—Mytens, Daniel. "Portrait of a Prince of Orange." Canvas, 58 1/2 in. x 37 in.; Howard Young Galleries.....\$2,600

- 89—Ramsay, Allan. "Portrait of Lady Mackintosh." Canvas, 50 x 40 in.; Metropolitan Galleries.....\$600

- 90—Harlow, George Henry. "Lady Cathcart and Children." Canvas, 50 in. x 40 in.; private buyer.....\$700

- 92—Bail, Joseph Claude. "La Besogne Faite." Canvas, 52 1/2 in. x 82 in.; J. Van Nune.....\$1,700

- 96—Von Uhde, Fritz. "The Walk to Bethlehem." Canvas, 26 in. x 32 in.; Schultheis Gallery.....\$1,100

## CINCINNATI

An exhibition of paintings by Edward C. Volkert was recently on view at the Traxel Galleries. Mr. Volkert's interpretations of New England farm scenes show his sincerity and his rustic naturalism. Among the pictures on view were "Connecticut Hill Farm" and "Winter Feeding Time." Although cattle and oxen figure largely in these works they remain first and last landscapes.

At the Cincinnati Museum a group of prints by Albert Durer has been placed on view through the generosity of the Print and Drawing Circle. Included are fine prints of "Adam and Eve," "The Death," "The Assumption of the Virgin," nine prints from "The Little Passion," "Christ Carrying the Cross," "The Melancholia" and a series of prints called "The Car of Triumph."

## ROCHESTER

In Gallery E at the Memorial Art Gallery is an exhibition of drawings and a few watercolors by Alpo Tuura. The work of this artist is marked by a strong sense of design and pattern. Such a picture as "The Wilkins House" shows well his dramatic use of black and white. In "After a Rain," the picture acquired by the Memorial Art Gallery, the sloping shoulders of the man and the heavy lines of the automobile in the mud give the desired sense of heaviness. In the still life of fruit and in the one entitled "Harmonious Volumes" the artist shows

## COLUMBUS

The exhibit of watercolors at the Gallery of Fine Arts continued through the month of November. The exhibition by the Ohio society is strongly representative. Harriet Evatt, also known as a writer, is included among the new exhibitors.

a sense of form and structure and modeling ability.

Other interesting and arresting pictures in this exhibition are "Depressing Angles" and "Adam and Eve." The self portrait also deserves more than passing

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## CLEVELAND

At the close of the exhibition of etchings and drypoints by Louis C. Rosenberg, lent by Mr. and Mrs. Lewis B. Williams, the Print Gallery was completely rearranged. The choicest of the drawings owned by the museum and the loans have been hung opposite the doorway from the Garden Court and the remaining wall spaces have been hung with groups of prints illustrating the work of individual centuries beginning with that of the XVth. A number of important prints have been hung which have not been seen before and all the examples have been chosen in order to give this gallery a quality similar to that of Galleries IX and X which display the exhibition of Art Through the Ages and the Wade Embroideries.

The Wade Embroideries include many different types of embroideries from the Near East; from the Greek islands, Asia Minor, Algiers, Morocco and Turkey. The Algerian embroideries that hang opposite the doorway from Gallery IX are of particular importance. The largest of these is half of a curtain probably from a bathing pavilion and is composed of stripes of embroidery which alternate with woven stripes. There are also two narrow embroidered towels of beautiful coloring and workmanship, and two handkerchiefs or long coats. Turkish and Asia Minor hangings show designs of Oriental flower forms such as the tulip and carnation. The group from the Greek islands is perhaps the most valuable of all although it includes only a small part of the collection of such work owned by the museum.

Now being shown at the Sterling and Welch Galleries are a group of mezzotints. Sydney E. Wilson contributes prints after Reynolds' "Heads of Angels" and Raeburn's "Girl with the Tambourine." Others after XVIIIth century paintings are by Busiers, Crawford, Elizabeth Guillard and Dupont.

The last part of November red chalk drawings and portrait sketches by Milton S. Fox were shown at Korner and Wood's Galleries. At the same time lithographs by Richard Beatty, Charles F. Ramus, Augustus Peck, Russell Limbach and Mr. Fox were on view. Eight new puppy etchings by Margurite Kirmse were also exhibited.

Harriet D. Fishmuth exhibited a group of new bronzes recently at the Gage Galleries. Among them were "Play Days," "Crest of the Wave," "Dasha, the Great Russian Dancer" and "Vine." A silverpoint by T. W. Dewing and four of his pastels, as well as watercolors by Nancy Dyer and her father, H. Anthony Dyer, McBev, Hassam and Foweraker were also shown at these galleries.

Oils by George Inness, Sr., John F. Murphy and Alex. Wyant were exhibited recently at the Guenther Galleries.

Modern drawings by Augustus Peck, together with an exhibition of modern French drawings, lithographs and etchings, were shown in November at the Eastman and Bolton Gallery.

Samuel Chamberlain held an exhibition of etchings, lithographs and sketches from Monday, November 19th to November 30th at the Winter's Gallery.

An exhibition by Stanley Clough at Lindner's Little Gallery closed on December 1st. In the showing was a decorative painting which won second prize among decorative arts at the May exhibit at the Cleveland Museum of Art. Among his watercolors, also were several shown at recent Museum of Art exhibits.

The exhibition of the women's Art Club opened on November 19th in the Halle auditorium and included works of

some of Cleveland's most prominent women artists.

At the Potter-Bentley Galleries recently six etchings by Edward Moran were shown. A marble torso by Max Kalish, and paintings by Chauncey F. Ryder, Ben Foster, Frederick J. Waugh and Norris Rahming were also among the exhibits.

Yokohama jades and carvings will be shown through the holidays at these galleries.

The Cleveland Museum of Art is featuring an exhibition entitled "Representative Art Through the Ages." Masterpieces in ivories, enamels, sculptures, tapestries, bronzes, jewels and paintings have been borrowed from collectors and dealers on both sides of the Atlantic for display with the finest of the pieces belonging to the museum, reports the *Springfield Republican*.

On one wall a Flemish Gothic tapestry is flanked by a Titian and a Tintoretto. Another hangs between two cases in which are ivories and enamels, representing the greatest achievement of Byzantine and later medieval craftsmen. Among these is the great XIIIth century Stavelot enamel triptych lent by J. Pierpont Morgan. Beside this is an enamel reliquary belonging to the museum which evidently came from the same hand or at least from the same school of enamellers who worked in the Meuse valley about the XIIIth century.

Several Persian and Indo-Persian miniatures are shown, two of which were originally in an album in the library of Shah Jehan, builder of the famous Taj Mahal. They were later in the collection of the Shahs of Persia, having been carried away as loot during the Persian invasion of India in 1738. Three pages of medieval illuminated manuscript, recently acquired by the museum, are also shown.

Murillo, Drouais, Raeburn, Pieter de Hoogh, Titian, Sano di Pietro, Hans Holbein, Carlo Crivelli, Hubert Robert, and Tiepolo are among the painters represented, while the achievements of unknown craftsmen and artists of medieval and classical times are seen in the forms of artistic creations.

Five superb Gothic tapestries dominate the walls of the gallery. Two were designed by Bernard Van Orley as gifts from Charles V of Spain to his wife Isabella of Portugal, and are heavily embellished with gold thread. Another, the "Quo Vadis" tapestry, hung for centuries in the choir of St. Peter's church at Vienna.

The collection has been assembled with the aim of showing supreme achievements in various epochs and phases of art. The utmost care has been exercised in excluding objects not of the finest quality, the number shown being restricted so that ample space might be afforded each exhibit.

The prints in Gallery XI have been rearranged and several new additions and acquisitions are now on view. Among the new prints by old masters are Schongauer's "Elephants," the gift of Grover Higgins; "Apollo and Daphne," by Antoine Watteau, a Dutch master; "Christ Appearing to the Mary Magdalene," by Schongauer; "Adoration of the Magi," by Cristofano Robetta, and "The Judgment of Paris," by Jerome Hopfer, a German master who flourished in 1520.

Some of the modern prints have been shown before, but they are of prime importance. Included among these are colored lithographs by Paul Cezanne and Toulouse Lautrec, "Forest Pool," by Rockwell Kent, and the first lithograph of "The Temptation of St. Anthony" series by Odilon Redon.

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## CHICAGO

An exhibition of contemporary British art was held recently at the Marshall Field Galleries.

At the Arts Club's exhibition of contemporary French painting, Leopold Survage, Amedee Ozenfant, Andre Beaudin, Manuel Rendon, Jean Metzinger, Fernan Leger, Georges Valmier and Gino Severini are represented. Among the most interesting pictures are two landscapes by Survage, which show to advantage that artist's use of clear color and broken patterns.

Also at the Arts Club is a collection of pottery and handicrafts from the Austrian Werkbund in Vienna.

The Carson Galleries showed recently an exhibit of the works of modern American artists. Frederick Waugh was represented by "Silver Sea," Chauncey F. Ryder by "Mount Lafayette" and "Kingsfield Meadows," Gustave Wiegand by "Silver Birch," Hobart Nichols by "Mount Lovell," Grace Conklin Bevin by "Old Fisherman of Concarneau," and Jean McLane by "The Plunge."

The Chicago Society of Artists recently held their annual exhibition at the Stevens Hotel. The gold medal was awarded to Beatrice Levy for her "In a Corsican Town," and the silver medal went to Jean Crawford Adams for "In Corsica." Two interesting pictures in this exhibit were "Convent Ruin" and "Quiet Spaces," by Olive Rush. Other exhibiting artists were Laura van Pappelendam, Agnes Potter van Ryn, Edmund Giesberg, Emil Armin, Frances Badger, Theodore Saunders, Gregory Prusheck, Josephine L. Reichmann, Gregory Orloff and Todros Geller.

The list of artists contributing to the exhibition at the Chicago Galleries includes the following: Pauline Palmer, Lucie Hartrath, Anna Lee Stacey, Anna Lynch, Claude Buck, Stark Davis, Edgar S. Cameron, Alice Bidwell, Jessie Arms Botke, Frank V. Dudley, Gerald A. Frank and Frederick Teller.

Jack Van Ryder, the cowboy artist of the southwest, is exhibiting oils and watercolors at the Duncan studios in Winnetka. His pictures show the plains, the cactus and the mountains of the west with which he has been long familiar.

From the American paintings and sculpture exhibition current at the Art Institute these sales have been made: "The Butterfly," a plaster relief by Helen Doit; "Angular Elephant" (bronze), by Margaret Postgate; "The Dunes, Blue, Gold and Green," by Louella Long; "The Gentle Bellini Print," by Lucioni Luigi; "L'Air Gai" (bronze), by Caroline Risque; "Holiday," by John Grabach; "Pink Kimono," by Ivan G. Olinsky; "The Checkered Scarf," by W. Vladimir Rousseff; "Mother and Child" (marble), by Frank L. Jirouch; "Belmont Harbor," by Charles E. Mullin; "Stone Fishing," by Robert Lee Eskridge.

The Hoosier Art Patrons association's gallery, 211 West Wacker drive, recently held an exhibition of painting by Brown county artists. Portraits by Marie Goth and landscapes by V. J. Cariani, Will Vawter, Dale Bessire and Carl Graf made up the show. L. O. Griffith was represented by a group of etchings.

A group of English caricatures now being shown in the Print Rooms of the Art Institute are delightful in their naive appeal to the humorous side of life as it

## LOUISVILLE

The Louisville Art Association's Fall Exhibition of Kentucky and Southern Indiana artists at the galleries of the J. B. Speed Memorial Museum was continued through November 18th by special request.

The J. B. Speed Memorial Museum announces another addition to its permanent collection, which is a painting entitled "La Terrasse a Ascaïn" by the Russian artist, Alexandre Altman. It is the gift of Mrs. Alexander McLennan. The scene is the entrance of the small hotel, Etcheola, near the garden in which Pierre Loti wrote his Basque novel, "Ramuntcho."

was lived in the time of King George III. The master English cartoonists of the day are all represented in the one hundred and seventy caricatures displayed. Practically all of them are hand colored etchings. These caricatures come from the private collection of Thomas Furness, of Chicago, and will be on exhibition until January 1st.

## SPRINGFIELD, MASS.

The tenth anniversary exhibition of the Springfield Art League opened in the lecture hall of the City Library of Springfield on November 10th and continued to the 24th. Anthony Thieme of Boston won the prize for the best landscape; Maurice Compris won the portrait prize for his "Old Skipper," and Stanley Woodward won the prize for the best work with his "Black Rocks," a striking marine painting.

## PROVIDENCE

To mark the formal opening of his new art gallery at 278 Thayer street, N. M. Vose placed on view a distinguished collection of portraits and figure subjects by eminent American artists including F. A. Bosley, Marie Danforth Page, Mary B. Hazleton, Ivan G. Olinsky, Robert Henri, Julius Rolshoven, Louise Lyons Huestis, William Cushing Loring and Lillian Wescott Hale.

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# SAN FRANCISCO

Until the end of November watercolors by Stanley Wood were on view at the Vickery, Atkins and Torrey Galleries. Wood lives in Carmel, California, but does not paint the conventional Monterey pines and coast scenes that are often associated with art from that part of the state. He chooses simple subjects such as an overturned boat, a corner of a boat house, the tops of a traveling circus's tents, a barn and a fence, a closeup of a mountain showing the shadows on a bare hillside. His work shows a straightforward and flexible technique.

Stage designs were recently on view at the East West Gallery. Among these the models for settings seemed the most interesting. Those who exhibited models included John and Barbara Mottram, John Emmett Gerrity, Simeon Pellenc, Ralph Chesse, Blanding Sloan and Lucien Lebaudet.

In the Gump Galleries oil paintings by Gustaf Liljestrom are on view in the two small galleries. The most interesting pictures in the exhibition are those dealing with the Grand Canyon. The artist depicts architectural rock forms with a fine feeling for decoration and composition. California land and seascapes are depicted in other exhibited canvases. There is a delicate balance, a mural quality in much of this work that makes it especially suitable for wall decoration.

A group exhibition of the work of

three young women was shown at the Courvoisier Galleries through December 1st. Figurines and small sculpture were exhibited by Alice O'Neill, drawings and watercolors by Edith Hamlin, and etchings and woodblocks by Mildred C. Oestermann. Miss O'Neill also showed some drawings and a few watercolors.

An exhibition of George Elbert Burr's etchings was held at the Higbie Studio in San Jose until the end of November. This exhibit included a good representation of desert compositions, as well as other interesting prints among which were "Eucalyptus Trees," "Oaks in Winter" and "Paul's Wharf London." One of the most prominent of his desert studies shown was "The Desert Sand storm."

Pastel studies of the hills and environs of the San Francisco bay region by Michael Baltekal-Goodman were recently on exhibition at the University of California.

An exhibition of hand-made Spanish furniture, wrought iron work, colored tiles, draperies and carpets, designed and executed locally for the new Santa Barbara county courthouse, was on view recently at the Mark Hopkins Hotel.

The San Francisco Society of Women Artists awarded one cash prize and seven honorable mention certificates to outstanding work in its third annual exhibition held in an improvised gallery on the third floor of The Emporium. The cash award of \$100 went to "Cacti" by Henrietta Shore. Miss Shore also received an honorable mention for her

lithograph, "Mexican Mother and Child." Other honorable mentions were given to "The Window," an oil painting by Margaret Bruton; "Portrait of S. B. W.," a relief cut in stone by Ruth Cravath; "The Jeffrey Pine, Sentinel Dome, Yosemite," and etching by Mildred C. Oestermann; "Fisherman's Wharf," a pastel by Bernita Lundy; "On the Campus," a drawing by Marion Simpson, and "Water Lilies," a woodblock by Edith H. Hamlin.

The East West Gallery is showing watercolors and drawings by Frank Gregory in the foyer of the Western Women's Club building. These stylized compositions show a primary interest in the severity of design. Sharp buildings that rise in arbitrary angles and cold landscapes that are restrained in austere forms compose the themes of the artists.

The Ina Perham show at the Galerie Beaux Arts, November 20th to December 5th, was an attractive one. First of all there is Miss Perham's ability, which shows itself in strong black and white drawings, interesting watercolors and oils. Then there is the fact that this is her first one-man Beaux Arts exhibition. All the work was done in Taos, New Mexico, or deals with the Taos region.

The Rockwell Kent paintings which are shown here first at the East West Gallery and more recently at the California Palace of the Legion of Honor are now being shown in the Los Angeles Museum.

The art of the contemporary Ameri-

can theatre was reflected in the exhibition of original stage designs and costume designs at the East West Gallery. Original sketches by Eastern stage designers, photographs of settings from productions and theatre models of actual and projected stage settings, designed by local workers in the theatre were all included in this showing, which continued through November 24th.

New York, Provincetown, Boston and Washington, with their various groups of experimenting artists, contributed to the body of the exhibition to which were added sketches and models by San Francisco workers in the theatre.

The designs were by such people as Cleo Throckmorton, Norman Bel Geddes, Robert Edmond Jones, Arline Bernstein and Gordon Craig, the English stage designer whose sketches for the New York revival of Macbeth are shown through the courtesy of The San Franciscan.

The local artists included Ralph Chesse, Blanding Sloan, Simeon Pellenc, Harold Helvenstein and Junius Cravens.

# BOSTON

On November 14th at the Boston Art Club, an exhibition of intimate paintings of small size in oil and watercolor was opened. Among the canvases included were the following: "The Story" by I. M. Gaugengigl, "October Reflections" by Charles P. Gruppe, a nude by Roger Hayward, "Street Corner, Marblehead" by Walter H. Kilham, "Vermont Home-

stead" by Marion Sloan, "Boston, Old and New" by Hoyland Bettinger, four still lifes by Nelly Littlehale Murphy, two landscapes by Lester Hornby, "Across the Harbor" by Frederick L. Stoddard, pastels by Sears Gallagher, "Sunset Glow" by Arthur Spear and "The Brook" by H. H. Ahl.

From November 13th to 24th, an exhibition of portraits and sketches by Thelma Herrick was shown at Doll and Richards Galleries. The likenesses of the following children were on view: Frederick Bradlee, 3d; Benjamin Bradlee, Mary Coolidge, Eleanor Coolidge, Fanny Curtis, Catherine Dickey, Lawrence Dickey, Eleanor Frothingham, Robert Herrick, 3d; Frances Hamlen, David and Walter Sohler, Anne Sortwell, Frances Sortwell, Cynthia Sortwell, Hugh Ward, Mary Louise Ward, Beatrice Seabury, Andre Sigourney, Aurelia Wyman, Warren Winslow.

Paintings in oil and watercolors by John Whorf were on exhibition at Grace Horne's Galleries from November 13th to December 8th. From southern Europe, North Africa, Corsica, Tennessee and even Hoboken, New Jersey, this young painter has chosen his motives. Two galleries at Grace Horne's are filled by his works.

Two exhibitions are on view at the Copley Gallery. Laura Coombs Hills shows a collection of her flower paintings and Gerome Brush is exhibiting crayon portraits.

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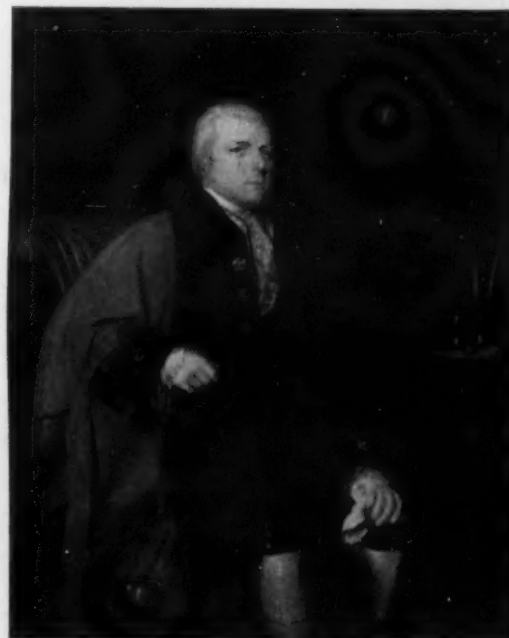
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## LOS ANGELES

At the galleries of Jules Kievits in Pasadena a few auto-lithographs in color, some original etchings and small reproductions of some of the principal works of Jan Toorop were recently shown. Among the outstanding works on exhibition were "The Strikers," a color lithograph, and "Prayer," a lithograph.

The newly opened Tilt Galleries at Pasadena show a varied group of paintings. Included are portraits of the Earl of Clarendon and his sister, the Duchess of Exeter, by Sir Peter Lely; "The Old Farm" by George Inness, "Hill Top" by Henry Ranger, a landscape by Gillis d'Hondecoeter, a landscape by Georges Michel, an oriental scene by Benjamin Constant, a portrait study by Th. Berninghaus and a large Renaissance "Nativity."

An exhibition of works by Maurice Braun, Aaron Kilpatrick, Paul Lauritz, Edgar Payne and Dedrick Brandes Stuber was shown recently at the Wilshire Galleries. Among the more interesting pictures were "Upper Rae Lake" by Lauritz, three pictures from Morro Bay and Valley by Kilpatrick, two Mediterranean fishing boat subjects by Edgar Payne, and Stuber's airy landscapes.

"Ships and the Sea" is the title of the Newhouse Gallery's exhibit of the works of twelve Eastern and Western artists. Frederick J. Waugh, Paul Dougherty,

William Ritschell, Millard Sheets, Paul Starrett Sample, Burt Cressey, Barse Miller, Roscoe Shrader, Stan Pociacha, Dedrick Stuber, C. H. Atimain and F. W. Paula are the artists represented.

The Ainslie Galleries are showing, in addition to works by eastern and western artists in oils, watercolors by Dana Bartlett and Geoffrey Holt. Bartlett's subjects are evenly divided between California landscape and the old walls and sails of Venice. Holt pictures old houses in Sicily, Venice and Mexico.

Prizes in the fine arts department of the Arizona State Fair are announced as follows:

Landscapes in oils: first prize, \$100, to Millard Sheets for "The Old Ranch"; second, \$75 to Charles Reiffel, "The Indian Hut, Yuma." Honorable mention to Paul Lauritz for "Desert Shadows."

Figure compositions, oils: First prize, \$100, to Dorothy Dowiat for "The Kid Brother"; second, \$75, to Joseph Amadeus Fleck for "Anita Romero and the Black Bear." Honorable mentions to John Hubbard Rich for "My Friend," and Karl Yens for "War Orphan."

Still life, oils: G. Paul Jones, first prize, "Still Life"; second prize to Dorothy Dowiat for "Japanese Lady." Honorable mention to Mable Alvarez for "Dahlias and Fruit."

Watercolors: First prize to Donna Schuster and honorable mentions to Henry L. Richter for "Interrupted," and H. Nevil Smith for "Sand Dune, Australia."

For black and white: First prize to Viola Patterson and second to Charles

Haddon Crocker. In these groups, open to all artists, the majority of awards have come to Southern Californians.

Artists earning prizes in the classes open only to Arizonans, are: First, Lucy Drake Marlow; second, Harriet Morton Holmes, and honorable mention to Claire Dooner Phillips, all for oil paintings. Harriet Morton Holmes also captured the still life prize. In watercolors, Gertrude M. Young was first, Howe Williams, second, and Harriet Morton Holmes also gained the prize for black and white.

Two hundred and five entries in all were shown and the exhibit was deemed up to standard. Barse Miller was the Southern California member of the award jury.

The popular vote method of awarding prizes in the recent exhibit by the California Watercolor Society, at the Los Angeles Museum, had interesting results indicating that the public likes realism and careful depiction of details. But all the works chosen had real distinction in addition. First prize, \$50, went to Gunnar Widforss for "Sierra Cliff"; second, \$25, to Henry L. Richter, "Flower Market, Venice," while Mrs. Birgit Langton received first honorable mention for "Playa Del Rey," Henry L. Richter second for "Salut of the Jungfrau," and Theodore B. Modra third for "Procreation." Three thousand and thirty six votes were cast by visitors. The prize money was provided by the Watercolor Society members.

## INDIANAPOLIS

The exhibition of posters selected from the Chicago World's Fair Poster Contest opened at the John Herron Art Institute on December 11th, and will remain at the museum until January 9th. It includes sixty posters executed by

artists from various countries showing the newest ideas and tendencies of this important advertising medium.

A Brown country artists' exhibit was shown at H. Lieber Company's gallery for two weeks, beginning November 19th. Selections from the works of the following artists of Nashville, Ind., were included: Dale Bessire, C. Burry Bohn, Robert E. Burke, V. J. Cariani, Alexis J. Fournier, Marie Goth, Carl C. Graf, L. O. Griffith, Lucy Hartrath, George Mock, Doel Reed, Robert M. Root, Paul Sargent, Alberta Rehm Shulz, Adolph Robert Shultz, M. O. Stoddard, James Topping, Will Vawter and Edward K. Williams. There were thirty-four paintings from the nineteen artists in the showing.

People are the great interest of Claude Buck, if the exhibition of paintings that is now being shown at the Art Institute is representative of his work. Of the thirty pictures only two are landscapes and one a still life. After the vivid colors of many American and French painters, the low key of this work is a decided contrast. In this respect they are somewhat related to the Bavarian artists, who exhibited at the museum during the summer. Two methods are employed in his paintings, that of a flat almost poster-like technique, and one using decided modeling and thick impasto. Of the two, the latter perhaps is the stronger. "The Volga Boatman," an outstanding work, is painted in this manner. Here one glimpses the heart-breaking labor of the men who towed the boats along the Volga.

## MINNEAPOLIS

The \$100 cash prize offered by Fred G. Smith for the best painting in the eighteenth annual Attic Club exhibition of

works by members was awarded to August Kaiser, Minneapolis artist. His "Minnesota Farm" was judged the best picture in the show. First honorable mention was given Louise Cassidy for her "The Old and the New," and second honorable mention was awarded Otto Moilan for his "Nicollet Island." Sixty oils and a total of more than one hundred pictures were on view. Exhibitors included Harry W. Rubins, Mrs. Louise Kelly, Elof Wedin, Arthur Hanson, Louise Cassidy, Isabel Crawford, Harold Morin, Rev. Phillips E. Osgood, E. W. Fisher, Richard Holzschuh and Edmund Montgomery.

An exhibition of more than 250 etchings by the greatest modern artists and by a number of the "little masters" of the XVth century was sent to the galleries of Mabel Ulrich by Knoedler's of New York.

A veritable history of etching, the prints ranged from Whistler to Benson, from Daubigny and the mad Meryon to Strang and Rosenberg and Zorn, from Durer to Van Dyck.

A catalogue of the show included Kinney, Legros, Leheutere, Meryon, Palmer, Millet, Rosenberg, Schutz, E. Soper, William Strang, Theobald, Walcott, Briscoe, Zorn, Arms, Barker, Bejot, Blampied, Brouet, Buhot, Daubigny, Davis, Gray, Griggs, Hardie, Muirhead Bone, Brockhurst, Cameron, Dodd, Hassam, Raffaelli, Knight, Lindsay, Tittle, Whistler, Bonasone, Campagnola, Durer, Forain, Gelee, Hollar, Rembrandt, Schongauer, Van Leydon and many others.

In the "little masters" series were works by Aldegrever, Altdorfer, Jacob Binck, Brosamer, Master A. G., George Pencz and a number of anonymous prints.

The show went from Minneapolis to the Ulrich galleries in St. Paul.

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# EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Old English sporting paintings through December.  
 Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.  
 Ainslie Galleries, 677 Fifth Ave.—Painting by Joseph Margulies, to December 31st.  
 American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.  
 American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, through December.  
 Anderson Galleries, 489 Park Ave.—Portraits and "The King's Offering" by Frank O. Salisbury; wild animals, birds and landscapes by Major A. Radclyffe Dugmore; paintings of toys for children's rooms by Henry R. Beckman; pastel portraits by Muranyi; original drawings for Macbeth by Gordon Craig; dog portraits by Matilda Brown, to December 22nd.  
 Arden Gallery, 460 Park Ave.—Exhibition of toys and early juveniles, to December 24th.  
 The Art Center, 65 East 56th St.—Paintings by Elijah Baxter, Karl Glocker and Eleanor R. Craighill and modern decorative furniture shown by Mr. and Mrs. Frederick Rhineland King, until December 15th. American book illustrations under the auspices of the American Institute of Graphic Arts and Mexican and Volkmann pottery through December.  
 Arts Council Gallery, The Barbizon, 140 East 63rd St.—Creative compositions by girls and boys from ten to sixteen, through December.  
 Babcock Galleries, 5 East 57th St.—Watercolors by Frida Guggler, to December 15th. Pastel drawings by Robert Brachman, December 17th to 29th.  
 Balzac Galleries, 40 East 57th St.—Exhibition of paintings by old masters.  
 Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.  
 Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.  
 Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.  
 Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.  
 Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.  
 Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.  
 Brooklyn Museum, Eastern Parkway, Brooklyn.—Paintings and sculpture by the New Society of Artists, and paintings by modern Bavarian Artists, through December. 13th Annual Exhibition of the Brooklyn Society of Etchers, and Japanese batiks works lent by Paul E. Vernon, to December 31st.  
 Brummer Gallery, 27 East 57th St.—Works of art.  
 Buchanan Galleries, 556 Madison Ave.—Oil paintings by Robert Hamilton and Jacques La Grange. Sculpture by Alexandre Zeitlin, to December 29th.  
 Butler Galleries, 116 East 57th St.—Etchings by Blampied, Brouet, Hankey, Walcott, Soper and other contemporary etchers, through December.  
 Daniel Gallery, 600 Madison Ave.—New lithographs by Kuniyoshi, through December.  
 De Hauke Galleries, 3 East 51st St.—Exhibition of drawings and watercolors by XIXth century and contemporary French artists, to January 5th.  
 Down Town Gallery, 113 West 13th Street.—Exhibition of the Society of American Print Makers of etchings, lithographs, and woodcuts by thirty-six contemporary American artists, December 10th to 31st.  
 A. S. Drey, 680 Fifth Ave.—Antique Paintings.  
 Dudensing Galleries, 5 East 57th St.—Watercolors by Herman Trunk, to December 16th. Exhibition of the work of our group of painters, December 18th to January 7th.  
 Durand-Ruel Galleries, 12 East 57th Street.—Paintings by Pissarro and Sisley, through December.  
 Ehrich Galleries, 36 E. 57th St.—Exhibition of silk murals by Lydia Bush-Brown.  
 Ferargli Galleries, 37 East 57th St.—Landscapes by J. Mortimer Fox, to December 22nd. Sculpture by Wheeler Williams, to December 24th.

Gainsborough Galleries, 222 Central Park South.—Portraits and paintings by Elie Cristol-Lovenau, to December 22nd.  
 Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.  
 Pascal M. Gatterdam Gallery, 145 West 57th St.—Paintings and watercolors by E. Lucile Howard and pastels by Johann Bertelson, through December.  
 Rene Gimpel, Hotel Ambassador, 51st St. and Park Ave.—Exhibition of drawings by Fragonard, through December.  
 Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Paintings by Dean Cornwell, to December 22nd. Recent work by Malvina Hoffman, December 15th to January 5th.  
 Guarino Galleries, 600 Madison Ave.—Paintings by Rubin, through December 24th.  
 Helen Hackett Galleries, 9 East 57th Street.—Portraits by Mary MacKinnon, to December 15th. Christmas exhibition of miscellaneous paintings.  
 Harlow, McDonald & Co., 667 Fifth Avenue.—Etchings by McBe, watercolors by Knap and watercolors of hunting subjects by Simpson, to December 31st.  
 P. Jackson Higgs, 11 E. 54th St.—Works of art.  
 Holt Gallery, 630 Lexington Ave.—Exhibition of small paintings and over-mantels by contemporary American painters, to December 31st.  
 Intimate Gallery, 489 Park Ave.—Exhibition of fifty new paintings by John Marin, until December 31st.  
 Edouard Jonas Art Galleries, 9 East 56th St.—Paintings by Iwan Choulse, to December 24th.  
 Kennedy Galleries, 785 Fifth Ave.—Etchings, engravings and color prints.  
 Keppel Galleries, 16 E. 57th St.—Color prints of the XVIIIth and early XIXth centuries, through December.  
 Thomas Kerr, 510 Madison Ave.—Antiques.  
 Kew Gallery, 634 Lexington Ave.—Exhibition of English contemporary prints of all subjects, through December.  
 Kleemann, Thorman Galleries, Ltd., 575 Madison Ave.—Christmas showing of etchings and engravings by old and modern masters.  
 Kleinberger Galleries, 12 E. 54th St.—Exhibition of old masters, through December.  
 Knoedler Galleries, 14 East 57th St.—Drawings by Walt Kuhn, to December 17th. Sixty masterpieces of engraving and etching; silver point drawings and sculpture by John Storrs, to December 31st.  
 Kraushaar Galleries, 680 Fifth Ave.—Exhibition of bronzes by Fritz Behn, to December 17th. Paintings and watercolors by A. Walkowitz, to December 15th. Modern paintings, etchings and bronzes, through December.  
 John Levy Galleries, 559 Fifth Ave.—Old masters.  
 Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.  
 Little Gallery, 29 West 56th St.—A group of small decorative flower paintings by Maud M. Mason, to December 15th. Handwrought jewelry, December 15th to 31st.  
 Macbeth Gallery, 15 East 57th St.—Etchings by Margery Ryerson and Carlton T. Chapman, to December 17th. Portrait heads by Nancy Dyer and watercolors by H. A. Dyer, December 11th to 24th.  
 Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.  
 Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.  
 Metropolitan Museum, 82nd St. and Fifth Ave.—Color prints, under the auspices of the American Federation of Arts, to December 15th. Japanese prints, beginning December 17th. Japanese ceremonial. No robes and works of Goya, through December.  
 Milch Galleries, 108 West 57th St.—Early and recent works by Childre Hassam and still life paintings by Ruth Payne Burgess, to December 24th.  
 Montross Gallery, 26 East 56th St.—Paintings, etchings and lithographs by Harold Weston, to December 29th.

Morton Galleries, 49 West 57th St.—Watercolors by Edith Haworth and drawings by Harry Carlson, through December.  
 Museum of French Art, 22 East 60th St.—A loan exhibition of French manuscripts, December 18th to 24th.  
 National Academy of Design, 215 West 57th St.—Winter exhibition, until December 16th. Exhibition of black and whites, December 15th to January 5th.  
 National Association of Women Painters and Sculptors, 17 East 62nd St.—Second general exhibition, until December 15th. Black and whites, December 15th to January 5th.  
 J. B. Neumann, New Art Circle, 35 West 57th St.—Paintings by Moses Soyer, December 14th to 28th.  
 New York Public Library, 476 Fifth Ave.—Room 321, one hundred notable American engravings, 1683-1850; Room 316, engravings after portraits by Gilbert Stuart and lithographs by R. P. Bonington; corridor, third floor, early views of American cities.  
 Newhouse Galleries, 11 East 57th St.—Oil paintings by H. Devitt Welsh, to December 31st.  
 Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.  
 Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings arranged by Martin de Muth, December 15th to January 12th.  
 Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.  
 Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.  
 Ralston Galleries, 730 Fifth Ave.—Paintings by old masters. Exhibition of paintings by Martin Kainz, to December 15th.  
 The Potters' Shop, Inc., 755 Madison Ave.—New pottery of Charles F. Binns and etchings by Albert W. Heckman, to December 25th.  
 Rehn Galleries, 691 Fifth Ave.—Paintings and watercolors by Robert Hallowell, to December 29th.  
 Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.  
 Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists, through December.  
 Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.  
 Jacques Seligmann Galleries, 3 East 51st St.—Paintings by old masters. Loan exhibition of XVIIIth century paintings, to December 15th.  
 Mesars. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Works of Art.  
 Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.  
 Marie Sterner Galleries, 9 East 57th St.—Paintings by French masters. Modern English pictures by the London Artists Association, to December 17th.  
 Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings, to December 8th. Paintings by Peter Arno, to December 31st.  
 Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.  
 Vernay Galleries, 19 East 54th St.—Weatherfield collection of clocks, oak and pine paneled rooms, mantelpieces, mirrors, wall lights, Georgian mahogany furniture.  
 Weston Art Galleries, 644 Madison Avenue.—Paintings.  
 Weyhe Gallery, 794 Lexington Ave.—Watercolors and lithographs by Mabel Dwight, and bronzes by Renée Sintenis, to December 15th. Miscellaneous holiday exhibition.  
 Whitney Studio Galleries, 10 West 8th St.—Paintings by Kenneth Frazier, black and whites by Reginald Marsh and portraits of Brooklyn Heights by Isabel Whitney, to December 15th. Christmas sale of watercolors, prints, paintings and small sculptures by contemporary American artists, opening December 17th and closing Christmas Eve. Open Sunday.  
 Wildenstein Galleries, 647 Fifth Ave.—C. T. Loo's exhibition of Chinese objects of art, to December 31st.  
 Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.  
 Howard Young Galleries, 634 Fifth Avenue.—A selected group of old masters. Exhibition of portraits by Louis Betts, N.A., to December 15th.

## KANSAS CITY

The art department of the Athenaeum opened its annual exhibition on November 15th with a varied assortment of art treasures from Italy. The display was in two parts. In the west parlor were Italian antiques and moderns lent by the Findlay Galleries and in the lobby and east parlor were souvenirs of foreign travel gathered by members and friends of the Athenaeum.

Among these latter were several marbles owned by Mrs. Julia Guzzardo, including two by Canova, "Crouching Venus" and "The Boy Economist." Another marble was entitled "Boy Reading" and another "Spring." A "Resting Mercury," in bronze, the winged lions of St. Mark's in brass, the famous pigeon bowl, an eagle in veined marble, a small vase from Pompeii, several colored medallions, including Raphael's "Madonna of the Chair," miniature copies of Fra Angelico's angels and a marble Venus de Milo were among the exhibits.

A pair of rose marble urns and painted wax candles in wrought iron sticks were loaned by the Findlay Galleries. From the Nelson estate were two banquet cloths, one in satin damask and point de Venise, the other in filet lace.

The most important painting in the exhibit was the "Boy with Crab" by Caravaggio. A half dozen modern Italian paintings were also included.

## ST. LOUIS

From the middle of November until the middle of December the City Art Museum displayed a collection of textiles.

Paintings by Martha Hoke were recently on view in the art room of the Central Public Library. In her recent work the decorative features are emphasized in a series of South Sea Island themes.

A display of paintings by Patchernikoff was opened the middle of November at the Newhouse Gallery.

Following Florence van Steeg's one-man show of decorative portraits and still life pictures at the Noonan-Kocian Gallery there was a display of English portraits and Dutch landscapes and interiors, assembled as a background for an exhibition of English and Dutch antique furniture. There are Chippendale and Hepplewhite chairs, tables and cabinets, and four rare old knife boxes of carved and inlaid mahogany. Of considerable interest is a bow-front sideboard which was long the possession of Dame Ellen Terry, and was acquired by Mr. Kocian at the sale of her effects, soon after her death. While these new additions to the Noonan-Kocian collection of antiques are on display in the large gallery on the ground floor, the old Spanish and Italian pieces have been removed to the second-floor gallery, where they may be seen for the asking.

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## WASHINGTON

Included in the biennial exhibition at the Corcoran Gallery are a number of drawings by Sargent, on view in the upper hall. Here four cases are filled with charcoal drawings loaned by the sisters of the painter and sent from the Boston Museum.

Also at the Corcoran Gallery is a marble bust of Natalie Hammond by Cecil Thomas.

There is an exhibition of portraits and figure studies by Angus Basil at the National Museum, Arts and Industries Building. The portraits are of unusual people and are handled with originality and a feeling for composition. In his

figure studies he uses effective grouping and line treatment.

On November 17th the fall exhibition of the Art Promoters Club opened with a banquet. The exhibition continued until November 21st and included the work of the following artists: Miss de Grange, who showed antiques; Mrs. Constance Groome, portraits and landscapes in oil; Mrs. Turin Bradford Boone, watercolors and decorative art; J. Anthony Atchison, sculpture; Eva Col-

born, china; Bruce Wallace, decorative art; Charles Dunn, Brittany watercolors; Mae Vance oriental designs, and Rowland Lyon, sketches made in Provincetown.

At the Critcher School of Fine and Applied Art, paintings by Stanley Crane were recently on exhibition. The most interesting canvases were "La Gaude, France" and another view of the same village. The first of these paintings received a prize at the Indiana State fair.

## BRIMO, DE LAROUSSILHE

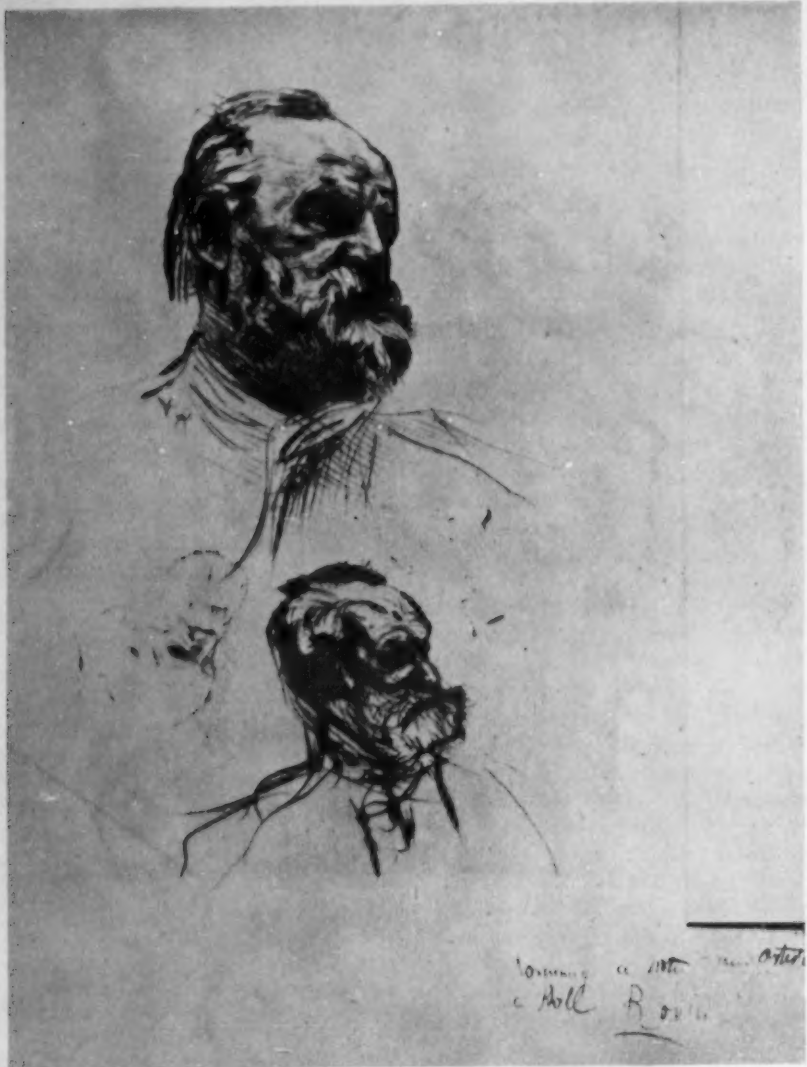
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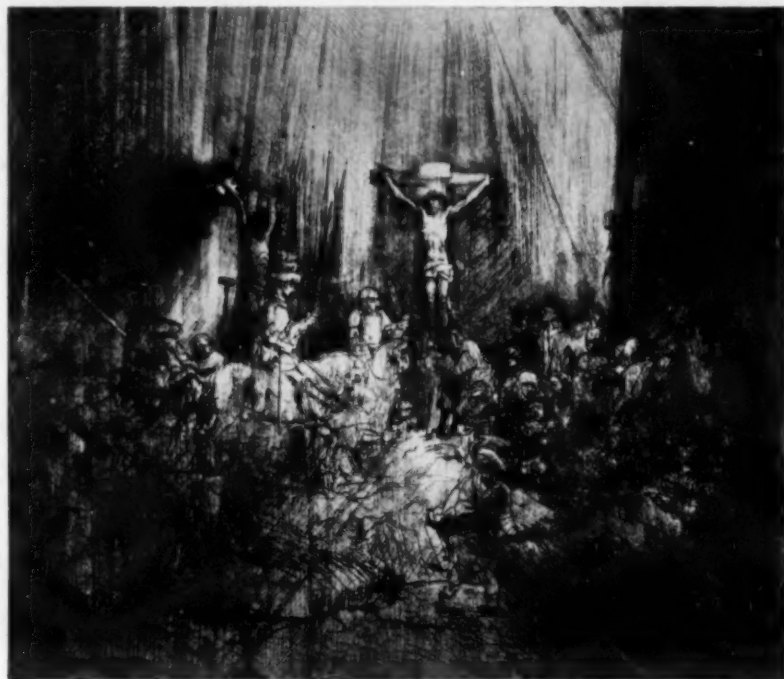


### KNOEDLER HOLDS FINE PRINT SHOW

The Knoedler Galleries is now holding an exhibition of sixty masterpieces of engraving and etching, ranging from Meckenem and Schongauer down to Muirhead Bone and Sir D. Y. Cameron. Practically all of the prints on view are superb impressions, and a great many are rare states. Hence any review of the exhibition tends to become a matter of personal enthusiasms rather than of detailed survey. The Knoedler Galleries, who always issue excellent print catalogues, have on this occasion surpassed themselves and published a booklet in which all the prints on view are reproduced together with critical comments by authorities in the field. One of the most remarkable etchings in the exhibition is Rembrandt's "The Three Crosses," illustrated in the present issue of THE ART NEWS. The beauty of this impression, in a fourth state representing Rembrandt's own final expression of the subject, scarcely requires comment. Another extremely interesting print which we are illustrating is Rodin's portrait of Victor Hugo, the first state of six, with two more tentative renditions of the head on the lower part of the sheet. Hugo would never pose for Rodin, but nevertheless the great sculptor conveys in this dry point the very spirit of his subject.

Three remarkable Forains which hang on a wall close by Meryon and Lepère, almost destroy by their energy and originality, the technical virtuosités of the lesser men. One is the large early plate, "Fille Mere," profound in its tragedy; two others, "Le Prevenu et l'Enfant,"

"VICTOR HUGO, TURNED TO THE RIGHT" ETCHING by RODIN  
Included in the current Knoedler exhibition



"THE THREE CROSSES" ETCHING by REMBRANDT  
Included in the current Knoedler exhibition

and "La Miraculee," are scarcely less powerful. In the French group Manet's delightful "Boy with a Sword," in the first state, and a Degas self portrait, magnificent in its sooty blacks, also attract especial attention.

The group of old masters is small, as is unavoidable in such a varied showing, but includes such delights of the print collector as Meckenem's "The Organ Player and His Wife," in an Albertina duplicate, an early Lucas van Leyden, "The Resurrection of Lazarus," Durer's "Virgin with the Monkey," and Schongauer's "St. Christopher."

The group of Whistlers is particularly rich in fine impressions among which the "Annie Haden," is outstanding. Also notable are a first proof of the only state of "Hotel de Ville, Loches," several works of the Amsterdam set and an example or two from the Venetian series.

Modern English etching is well represented by fine plates of Muirhead Bone, Sir D. Y. Cameron and James McBey. Admirers of Zorn will find an excellent series. Masson, Nanteuil, Van Dyck and Cornelis Visscher in a group of fine prints reveal the brilliance of portraiture in this medium.

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